



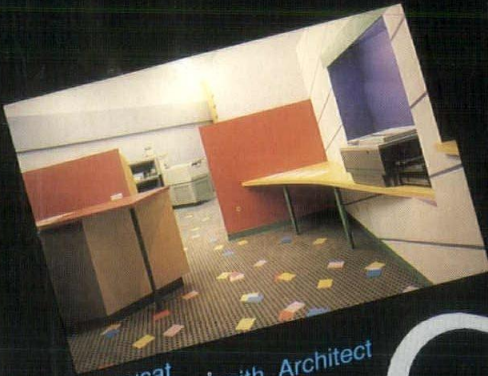
# Iowa Architect

S P R I N G 1 9 9 1 T W O / F I F T Y

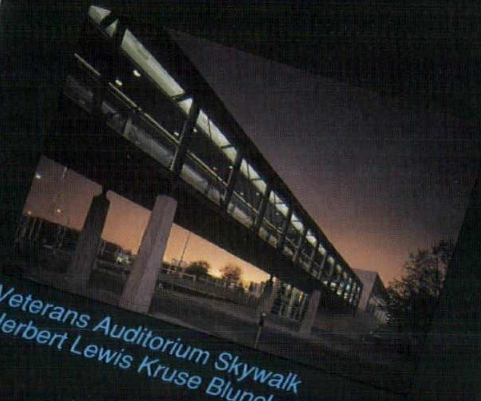
SEVENTH ANNUAL REVIEW OF MIDWEST ARCHITECTURE  
1990 DESIGN AWARDS



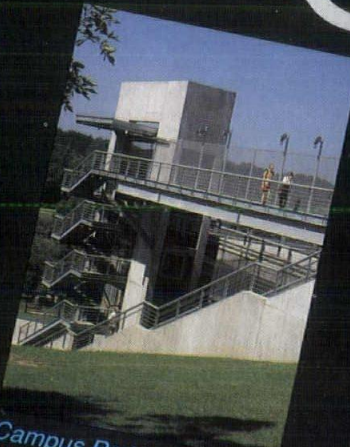
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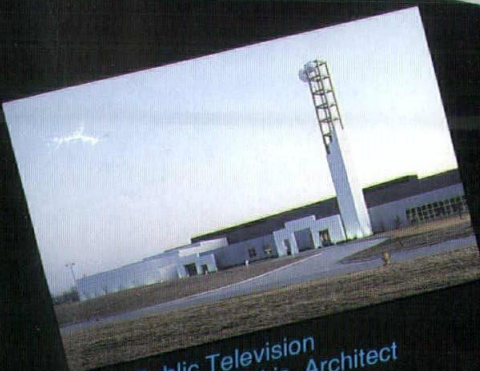
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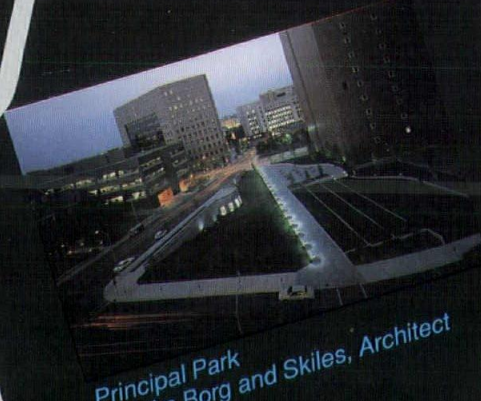
Veterans Auditorium Skywalk  
Herbert Lewis Kruse Blunck, Architect



North Campus Parking  
Herbert Lewis Kruse Blunck, Architect



Iowa Public Television  
RDG Bussard Dikis, Architect



Principal Park  
Brooks Borg and Skiles, Architect

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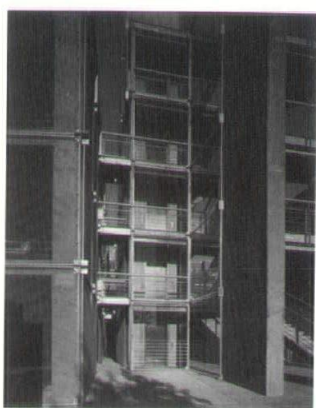
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Chilled Water Facility  
University of Iowa  
Iowa City, Iowa

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Herbert Lewis Kruse Blunck

**Photographer**  
Farshid Assassi

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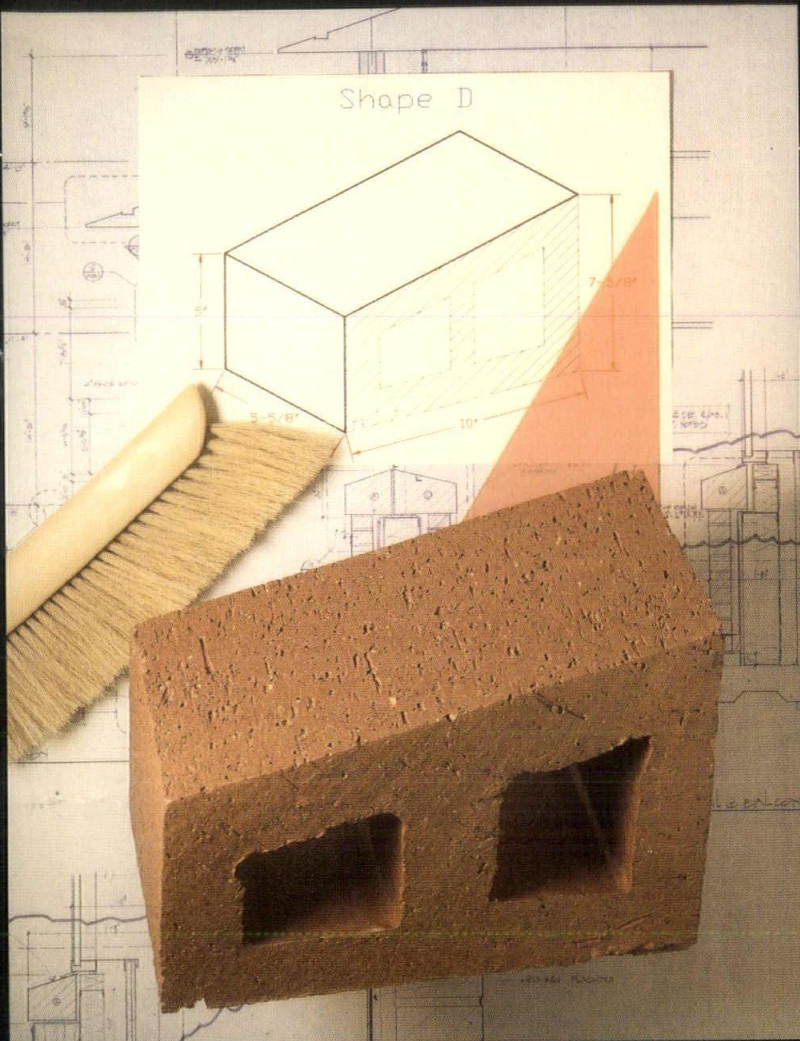
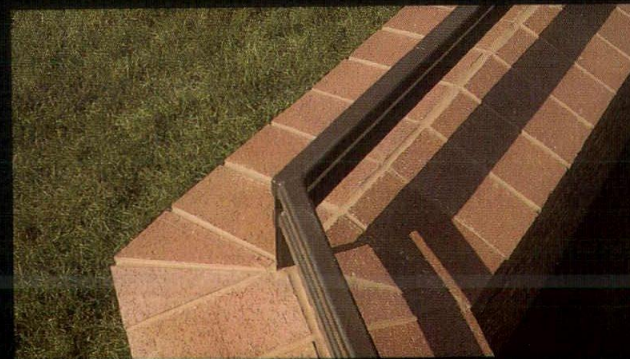
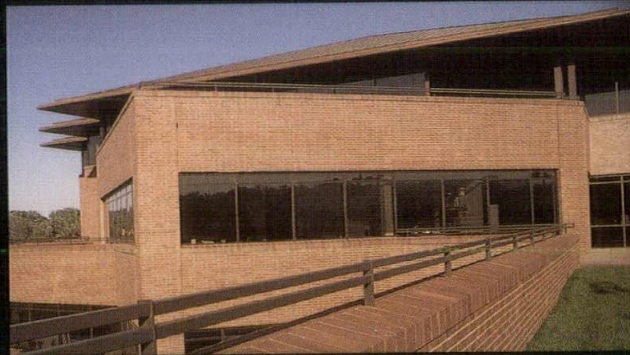
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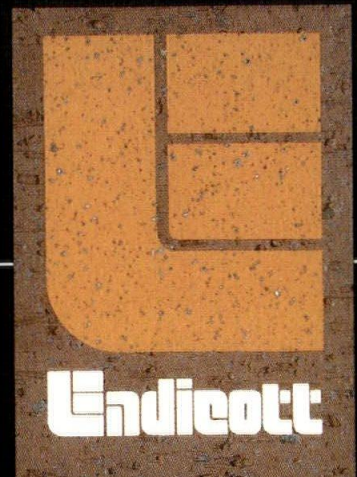
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# The Metal Men Cometh

LYNN S. SPEARS

Who are these men? Where did they come from and what, on Earth, do they want from us? Could they be some alien aberration, shrewdly disguised as mere contract light fixtures? Or a conspiracy, perhaps; an insidious rabble, hell-bent on dislodging us from an otherwise calm and precisely ordered world? And why, you might ask, despite their willful incongruity, do we find their features so appallingly fetching?

The reasoned among us sense that these are men with a mission. They have come at a moment when we are most in need of their peculiar, though perfectly prudent vision. They ask a question we all too frequently fail to ask of ourselves:

**Why not?**

Ask yourself this. When did it all become so dreadfully serious? When did "experiencing" architecture become profoundly more important than the simple act of enjoying architecture? At

what point did we abandon our innate skill to amuse and beguile and enlighten; what disparity of reason caused us to so fervently suppress our natural penchant for good humor?

In our better moments, we consider ourselves to be "good-natured." And yet it is this very forthright and wholesome quality we most strenuously deny in the works of architecture we create. We fashion intensely objective, but sadly, humorless objects.

The Metal Men are, by contrast, inconsequentially funny. Their modest, though sincerely fulfilled ambition is not all that surprising. Architecture should at least be occasionally "fun." The Metal Men understand this need. Better, it seems, than we do ourselves.

The Metal Men, designed by Brian Landau, are available through Expo, 7 Northern Boulevard, Greenvale, New York 11548. A complete system, including transformer, twenty-five feet of cable and four men runs about \$600.



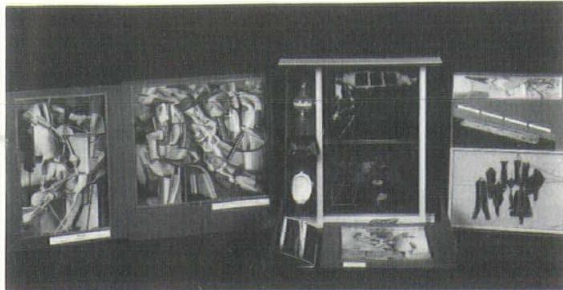


## The Arts

### Art By Duchamp

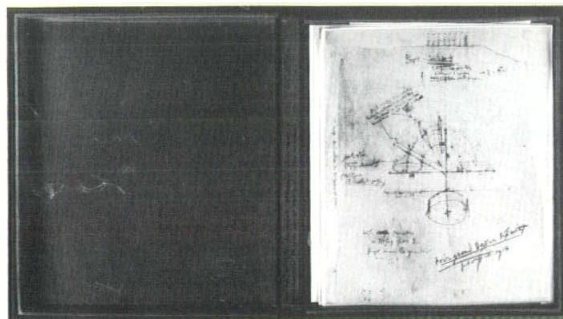
The Des Moines Art Center has purchased two major works by Marcel Duchamp, *La Boite en Valise* (The Box in a Valise) and *The Green Box* through the

Mildred M. Bohen fund of the Art Center. These two newly-acquired pieces express central ideas of his work. Duchamp was French, but he came to the United States in 1915 and lived here intermittently until his death in 1968.



Marcel Duchamp, *De ou par Marcel Duchamp ou Rose Selavy* (La Boite en Valise) (The Box in a Valise) 16" x 14" x 3", Closed box dimension.

Marcel Duchamp, *La Marée mise à nu par ses Célibataires, Meme* (Green Box), 1934 (shown below) 13" x 11" x 1", Closed box dimension.



Paul Manship, *Dancer and Gazelles*, 1916. Bronze, 32" x 33" x 10"

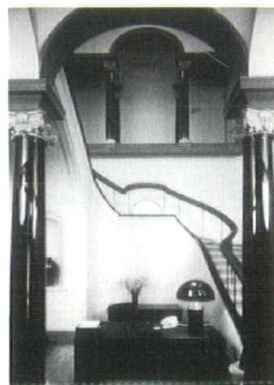
### The Art of Paul Manship

The Milwaukee Art Museum will present the work of Paul Manship, March 15 through May 5. This exhibition, a survey of the long career of the country's most renowned Art Deco sculptor of the early 20th century, is comprised of sixty bronze sculptures, nine medals and forty-nine drawings. Among Manship's best-known monumental works are the sculptures at Rockefeller Center in New York City and those at the 1939 World's Fair in Queens, including the gigantic *Time and the Fates Sundial*. The exhibition is organized by the National Museum of American Art and features a fully illustrated catalogue.

### Emilio Ambasz: Architecture, Exhibition, Industrial, and Graphic Design

From April 27 to June 23, the Des Moines Art Center will feature a major traveling exhibition which chronicles Emilio Ambasz's contributions to architecture and design. Ambasz remains one of the world's most prolific and innovative designers and this exhibit, organized by the La Jolla Museum of Contemporary Art succinctly profiles his unique vision.

Emilio Ambasz, *Banque Bruxelles Lambert*, Milan 1980, entrance stair



Karl Bodmer, *Assiniboin Indians etching with aquatint*

### Karl Bodmer as Printmaker: Impressions of an Expedition

Featuring original watercolors, drawings, and prints by Swiss artist Karl Bodmer, the Joslyn Art Museum, Omaha, will present these works from its Maximilian-Bodmer collection from April 6 through June 16.

The exhibition titled "Karl Bodmer as Printmaker: Impressions of an Expedition" will highlight the artist's work as a printmaker, especially as it relates to the publication of the *Atlas of Aquatints* which illustrated Prince Maximilian's account of his travels in North America from 1832 to 1834.

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**Rembrandt's Students I: ▶  
Govaert Flinck**

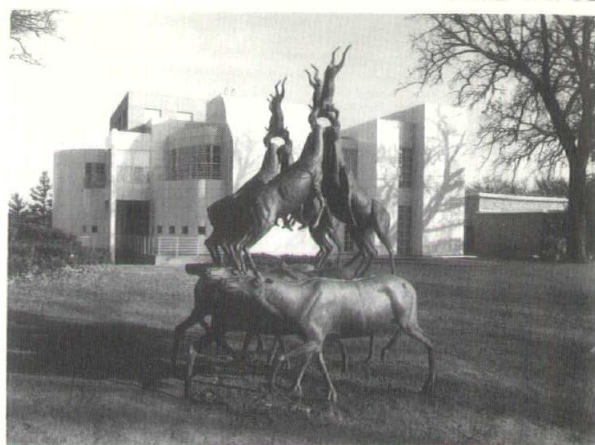
The known body of Rembrandt's painted and graphic art is undergoing a great deal of study of late, which has generated a corresponding interest in the work of his students and associates in the Dutch cities of Leiden and Amsterdam. This exhibit organized by the Milwaukee Art Museum (March 28 - June 23) is the first of a series intended to

acquaint viewers with the different personalities that gathered around the greatest of all Dutch artists.

Govaert Flinck became a student of Rembrandt during his first Amsterdam period, and was so adept at imitating the master's style that many works previously attributed to Rembrandt are, in fact, by Flinck. The exhibition will include paintings and works on paper.



Govaert Flinck, *Portrait of a Woman*  
1648. Oil on canvas, 50" x 39"



Bruce Nauman, *Animal Pyramid*  
1990. Bronze, 12' x 7' x 4'

**Animal Pyramid Unveiled At ▲  
The Des Moines Art Center**

The Des Moines Art Center has recently completed the installation of a major outdoor sculpture commission by artist Bruce Nauman. The work is titled *Animal Pyramid* and is a twelve and one half foot high, cast bronze sculpture.

*Animal Pyramid* consists of seventeen independent animal forms bolted and welded together: five caribou, eight deer, and four foxes. The animals are arranged in the classic form of the pyramid.

Like much of Nauman's artwork, *Animal Pyramid* is open to many interpretations, combining humor and pathos with a multitude of divergent references.

KIRK VON BLUNCK, AIA  
ROGER SPEARS, AIA

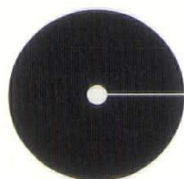
**Inscapes At The  
University of Iowa**

In April, the University of Iowa Museum of Art inaugurates *Inscapes*, a series of contemporary exhibitions with the work of American artist James Casebere. *Inscapes*: James Casebere, an exhibition of sculptures and photographs, will be on display from April 6 - May 19.

James Casebere, *Dark Table with Gate*, 1989. Photograph lent by the artist, courtesy of Michael Klein, Inc.



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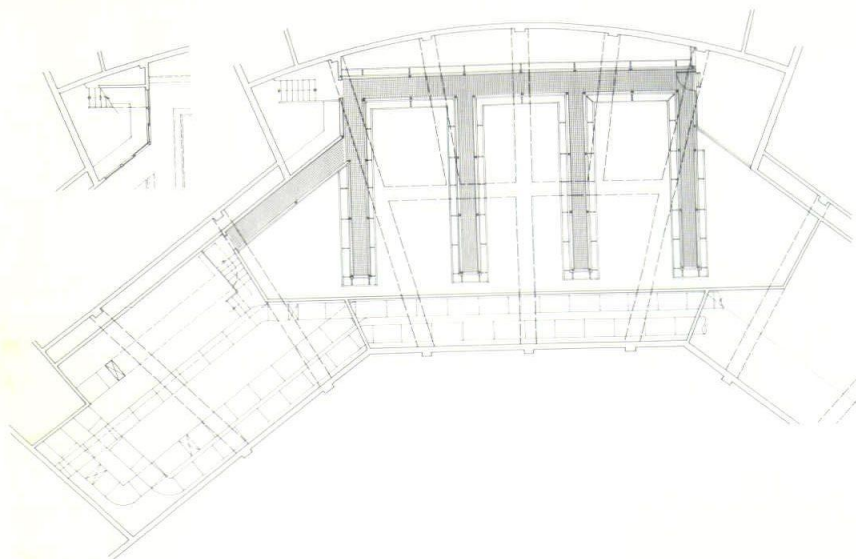
**NANIK BLINDS**

**LEVOLOR BLINDS**

**LOUVERDRAPE BLINDS**

**ROBERT ALLEN FABRICS**





## University of Nebraska Medical Center Expansion

Hansen Lind Meyer, in association with the local architectural firm of Richard D. Nelson, has designed a major ambulatory care facility for the University of Nebraska Medical Center. The 155,000-square-foot addition will house eight separate

clinics, an ambulatory surgery center, and a 750-car parking ramp. Construction of this new addition over an existing parking garage will provide solutions to numerous Medical Center problems.

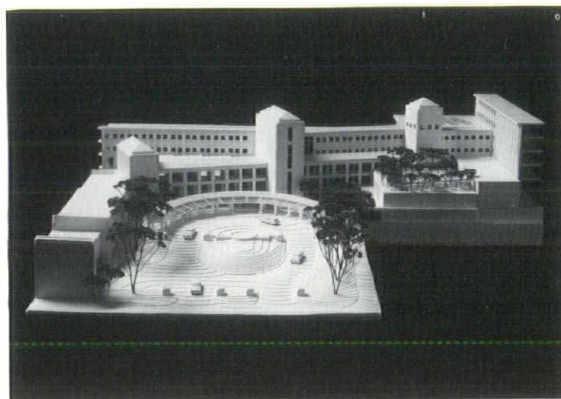
An addition and renovation program will promote efficiency and modernize 21,650 square feet of surgical suite space.



## Garst Seed/Community Center, Coon Rapids, Iowa

A collection of farm buildings becomes the model for this proposed Museum for Garst Seed/Community Center for Coon Rapids. The solution, by VOV Architecture + Design, P.C.,

creates a central rotunda building (a corn crib) that becomes the literal and symbolic connection between the town and the seed corn company. Each building serves one function (like farm buildings), creating identity for that function.



## Civic Center Studio Theater

Herbert Lewis Kruse Blunck Architecture has completed construction documents for a three hundred-seat "black box" studio theater to be located beneath the main house of the

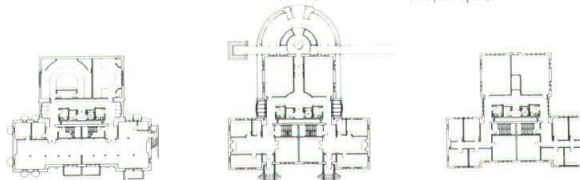
Civic Center of Greater Des Moines.

The Theater will be used to stage small scale performances and productions which require an intimate and flexible theatrical environment.

Construction for the project is anticipated for the spring of 1991.

## Grinnell College Renovation Grinnell, Iowa

Architects Wells Woodburn O'Neil have completed designs for renovations and additions to Grinnell College's original YWCA/YMCA building. Existing materials and forms are repeated both in exterior treatment and interior extensions. The project adds 6,780 square feet onto the original 8,500 square foot building. Construction will be throughout 1991.



## Physicians Office Building Addition, Trinity Regional Hospital, Fort Dodge, Iowa

Occupancy is scheduled for Spring 1991 for expanded facilities to the Physicians Office Building in Fort Dodge. This new addition to Trinity Regional Hospital was designed by A5, Allers & Associates, Architects,

P.C. and fulfills a program of consolidation of practices and clinics all within the Trinity Regional Hospital campus. The three story, 42,000 square foot facility will contain clinic office space and a grade level parking garage.

PHILIP A. HODGIN, AIA



**A**gain the IOWA ARCHITECT is pleased to present its seventh annual review of midwest architecture. The selections, of course, are the 1990 State of Iowa and Central States Region Design Awards recipients. Jurists for the Iowa awards program were Julie Eizenberg, Koning Eizenberg Architecture; Robert Mangurian, Studio Works; and Stanley Saitowitz, the Stanley Saitowitz Office. The jury for the Regional awards program included William Callaway, The SWA Group; Sudhir Jambhekar, Kohn Pedersen Fox; and Ranko Ruzik, Hoover Berg Desmond.

It is interesting to note that this is the second year that over twenty total awards were given, almost twice as many as previous years! Why? Is it just that the juries were less particular? Or could it be that the architecture is just getting better?

It is doubtful that four separate juries, two years in a row have all become less particular. And yes, more architects are participating in the awards program, but not twice as many. The conclusion must be that midwest architecture is just getting better.

The projects presented on the following pages are not just marvels of imagery. Their strength is more than skin deep. They are thoughtful, intelligent, and innovative solutions to the problems of designing shelter. These projects clearly demonstrate that more architects and clients are focused on excellence in architecture. ■

William Anderson  
Editor



## University of Iowa Parking Garage Iowa City, Iowa

IOWA CHAPTER AIA  
HONOR AWARD

CENTRAL STATES REGION  
DESIGN AWARD

### Nice Parking!

**This multi-use structure did what it had to do. And more. "We liked this project because it is kind of gritty . . . any beauty that comes out of it is from a very direct way of solving the problems at hand. Very honest and wonderfully detailed."**

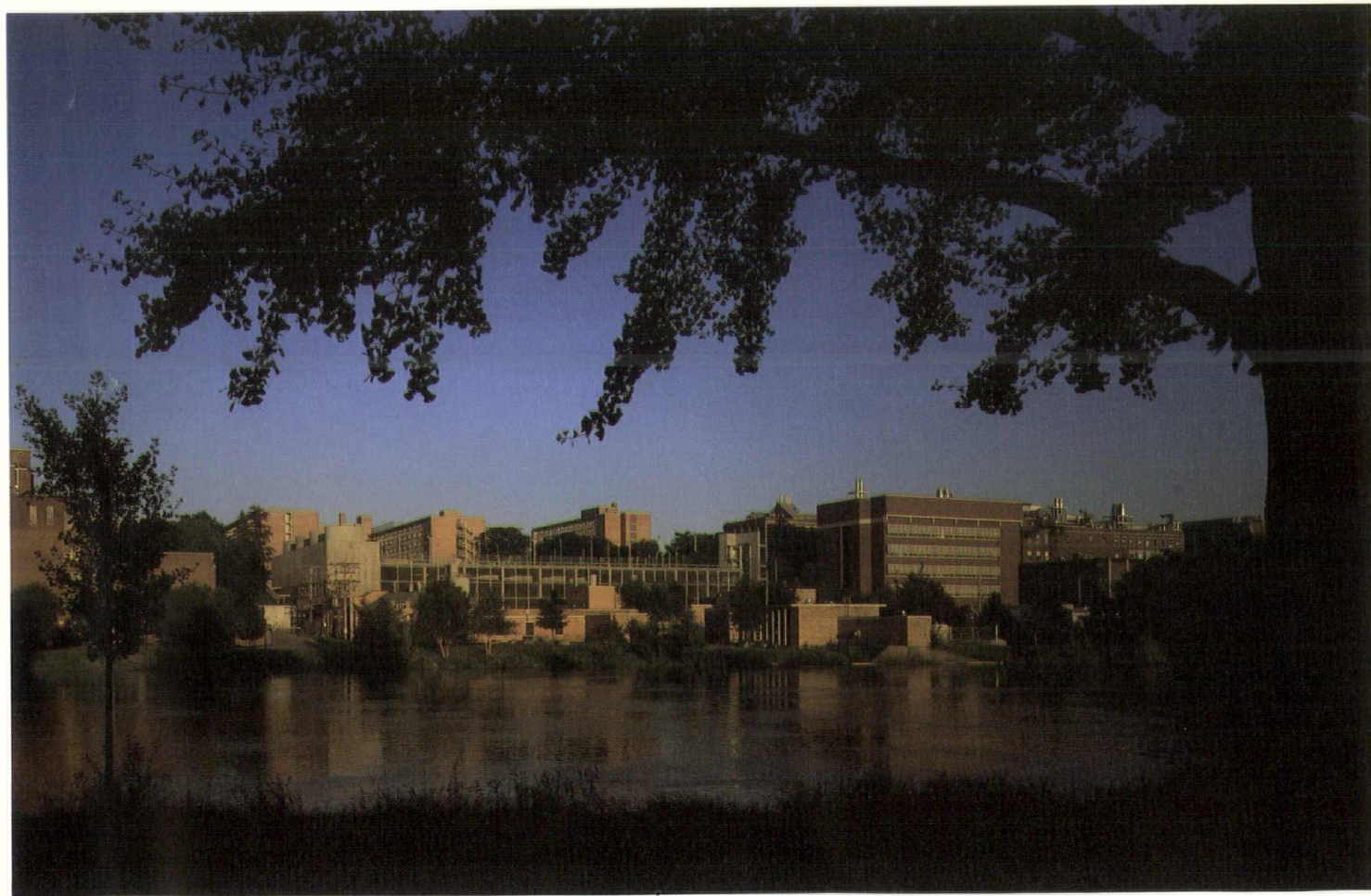
Designing a multi-use parking garage is likely to be less glamorous than creating striking office environments or exhilarating private residences. Utilitarian structures, however, can achieve their own elegance. Herbert Lewis Kruse Blunck has applied ingenuity to design a parking garage on the attractive University of Iowa campus.

The requirements included a 400-space parking structure, a central water chiller plant, an electrical substation, a one million gallon water storage tank for the City of Iowa City, and a recreation deck, all combined into a single building adjacent to a dormitory complex. The low-slung elongated facility is deftly tucked into a steep hillside affording a clear view from all vantage points. This siting skillfully minimizes the

overall impact and lessens the differentiation between it and the surrounding buildings. From the river banks the structure is fully realized with four cooling towers visually anchoring the north end, the parking area, and an intricately detailed, external circulation system completing the design at the south.

The overall aesthetic can be termed *minimalist* as building elements are fully expressed and illustrate the sublimity of industrial materials. This is evident throughout the structure; the attention to detail is extraordinary and the clearest example of this concern is utilized in the pedestrian circulation system.

This section is slightly skewed from the parking structure and enables elevator facilities to









be positioned between the staircase and building. A close examination reveals a boldly meticulous exposure and patterning of safety rails, cables, turnbuckles, beams, and hardware.

This aesthetic is successfully applied to the actual parking area. Since the structure is built into the hillside, full ventilation is accomplished by galvanized chain link sections connected to an external support grid. In a nod to contextualism, the parking bay pattern repeats the scale and rhythm of surrounding buildings. Guardrails along the perimeter of the upper garage level and basketball courts reiterate the construction details throughout the facility.

Overall, this multi-use structure succeeds due to the skillful combination of needs presented in the program. The architects have utilized design and material to create an exemplary facility and an honest aesthetic sense. ■

**Project:**

North Campus Parking & Chilled Water Facility  
University of Iowa  
Iowa City, Iowa

**Completion Date:**

1990

**Owner:**

State Board of Regents

**Architect:**

Herbert Lewis Kruse Blunck Architecture  
Des Moines, Iowa

**Project Team:**

Rod Kruse, AIA, Charles Herbert, FAIA, Cal Lewis, AIA,  
Jim Dwinell, AIA, John Locke, AIA, Kevin White, AIA,  
Rick Seely, AIA

**Consultants:**

**Structural:**

Structural Consultants, P.C.  
Des Moines, Iowa

**Mechanical:**

Stanley Consultants  
Muscatine, Iowa

**Contractor:**

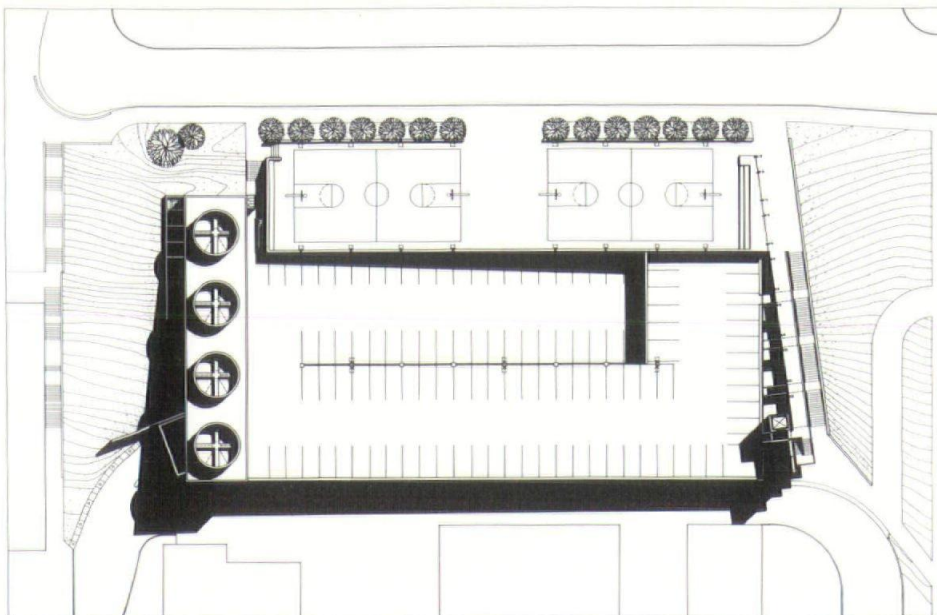
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**Photographer:**

Farshid Assassi  
Santa Barbara, California



*Mark E. Blunck is a screenwriter based in San Francisco. He has written numerous articles on architecture and film.*








 IOWA CHAPTER AIA  
HONOR AWARD


 CENTRAL STATES REGION  
DESIGN AWARD

Both State and Regional jury members admired the "fragile-strength of a tightly wrapped veranda house which offers a boundary creating a very comfortable place to live. The opportunity to *update* a vintage archetype is used very skillfully (four square pierced by a vertical group of spaces) . . . sense of shelter convincingly balanced with need for views . . . an ambiguous hint of composition in architecture."

**Project:**

Findlay/Haugen Residence

**Location:**

Rural Boone County

**Owners:**

Robert A. Findlay and Lee Haugen

**Architect:**

Robert A. Findlay, AIA

**Contractor:**

Robert A. Findlay, AIA

**Construction Team:**

J. B. Hamilton, Darrell Frett

**Photographer:**

King Au

Ames, Iowa

When architect Robert Findlay set out to design the home he owns with Lee Haugen, he found inspiration from several, distinctive sources. Both owners had spent time vacationing in cabins in Minnesota and were intrigued with the idea of a cabin in the woods. Travel exposed them to the modularity of traditional Japanese homes and the seclusion of southern verandas.

Located on a site with panoramic views that remains nearly flat before plunging down a ravine into the Des Moines River, Findlay placed the home as close to the ravine's edge as possible. This opens a spacious approach in front of the structure and frames a dramatic view in back. To take advantage of the view, the home rises to 35 feet at its highest point where a tower encloses stairs to the upper deck. From the treated wood foundation to the wood shingle siding, wood construction techniques have been used to unite the home with its site.

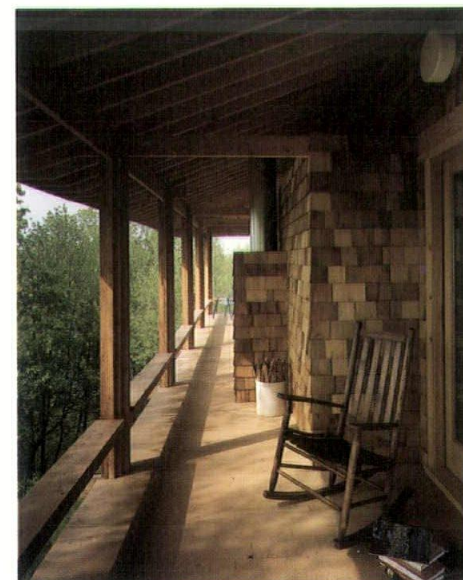
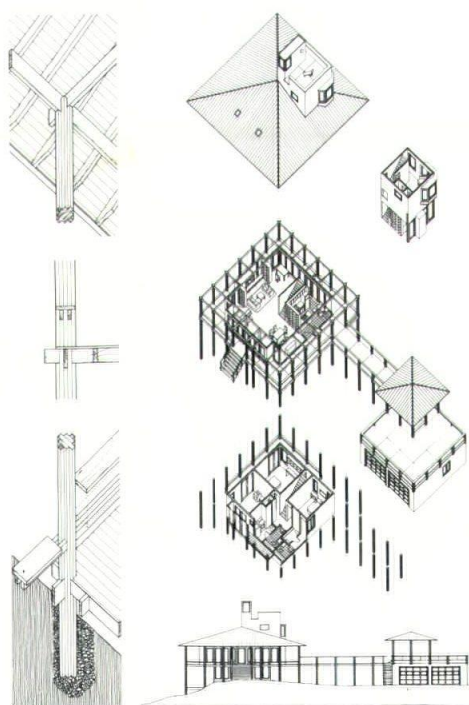
The centralized structure is an interplay of enclosed living spaces on the lower level and wide open views on the main level. The common denominator for these two very different sections is the use of a seven foot module for organizing the plan. The home's outer deck is its most striking exterior element, extending the home's outer walls to create a pleasant place for reading or entertaining. The use of basic passive solar design principles, combined with the home's own natural ventilation system, completely eliminated the need for air conditioning.

The columnar structure of the deck uses a series of interlocking joists and rafters to create a deceptively delicate-looking support. Tongue and groove fir decking and wood shingle siding finish the veranda and carry out the raw natural wood exterior.

From the project's inception, the owners wanted to stretch the basic house form to create a retreat that complements their lifestyles and expresses their personalities in a manner responsive to the natural setting. ■

*Martha Huntington is a graduate student in the Department of Architecture at Iowa State University.*

*EDITOR'S NOTE: This project previously appeared in our summer 1990 issue.*









# Ballet Iowa Des Moines, Iowa

## Dancing Walls

IOWA CHAPTER AIA  
HONOR AWARD

**Like a staged performance, this playful award winner is surprisingly introspective. Using a composition of layers that invite all visitors to become immediately involved, "this architect has absolutely captured the spirit of the dance studio. Wonderfully simple and wonderfully complex."**

**Project:**

Ballet Iowa  
West Des Moines, Iowa

**Completion Date:**

August 1990

**Owner:**

Ballet Iowa Board of Directors

**Architect:**

VOV Architecture + Design, P.C.  
Des Moines, Iowa

**Design Team:**

Phillip Vlieger, Robert Olson, AIA, Jerry Vande Krol

**Technical Consultant:**

Thea Albert, Ballet Iowa

**Contractor:**

Ringland-Johnson-Crowley Co.  
Des Moines, Iowa

**Mechanical:**

Waldinger Corporation  
Des Moines, Iowa

**Electrical:**

ABC Electric, Inc.  
Des Moines, Iowa

**Sprinkler:**

Midwest Sprinkler Co.  
Des Moines, Iowa

**Photographers:**

King Au, Phillip Vlieger  
Des Moines, Iowa

**Area:**

23,000 square feet

From the outside, there's no mistaking the building's original function: the squat cinderblock structure with a rolled metal roof cries out for rollerskaters in poodle skirts to stream inside and do the Hokey-Pokey. Once inside, though, those skaters would be surprised to discover a series of rhythmic, colorful walls undulating across the rink.

It's not a roller rink anymore; now it's the studios and offices of Ballet Iowa, and thanks to an exhilarating design by VOV Architecture + Design, there's no mistaking this building's current incarnation.

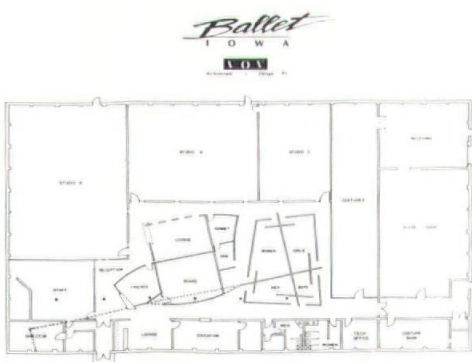
Around the edges of the cavernous space, VOV created plainly rectangular studios and shops, but in the vast central areas they appear to have forgotten what right angles look like. Gracefully curved walls and cutouts at jaunty angles reflect the balance and motion of the dancers who work and study here. Witty surprises like the pint-sized doorways into children's dressing rooms remind visitors that ballet is something to be enjoyed.

Like a well-choreographed ballet, the central area is a composition of layers inviting viewers to get involved as deeply as they can. Walls intersect, disappear, and later reappear in unexpected places. A long red wall, an underlying

theme from which most of the composition builds, finally ends in a pedestrian fake-brick office that survives from the building's earlier life.

Because the project had a laughably low budget (\$6.50 per square foot), some existing materials couldn't be replaced. They pop in view once in a while, but rather than spoil the grace of the new construction, they remind visitors that even the ballet cannot drown out the rude noise of daily life. ■

Dennis Rodkin, formerly of Des Moines, is a free-lance writer living in Chicago.









## Added Success



The challenge to add vertically to an existing downtown building was met successfully by the architect and acknowledged wholeheartedly by the jury. "This type of project is incredibly difficult. We are taken by this sophisticated solution. This project is a handsome, responsive addition . . . one that will still look good in 30 years."

**Project:**

Norwest Financial, Inc. Headquarters, Phase 3  
Des Moines, Iowa

**Completion Date:**

1990

**Owner:**

Norwest Financial, Inc.  
Des Moines, Iowa

**Architect:**

Herbert Lewis Kruse Blunck Architecture  
Des Moines, Iowa

**Project Team:**

Charles Herbert, FAIA, John Locke, AIA, Cal Lewis, AIA, Jim Dwinell, AIA, Mark Schmidt, AIA, Kevin White, AIA, Mark Dinges, AIA, Paul Mankins, and Steve Strassburg

**Consultants:**

Structural Consultants, P.C.  
Des Moines, Iowa

Alvine and Associates  
Omaha, Nebraska

**Contractor:**

M.A. Mortenson Company  
Minneapolis, Minnesota

**Photographer:**

Farshid Assassi  
Santa Barbara, California

The continuing growth of the banking industry in Des Moines is illustrated by a recent addition to a three-story 1985 building for Norwest Financial. Herbert Lewis Kruse Blunck, designer of the original structure, was given a program to add seven floors to the building. This new construction succeeds due to its careful and subtle repetition of building elements.

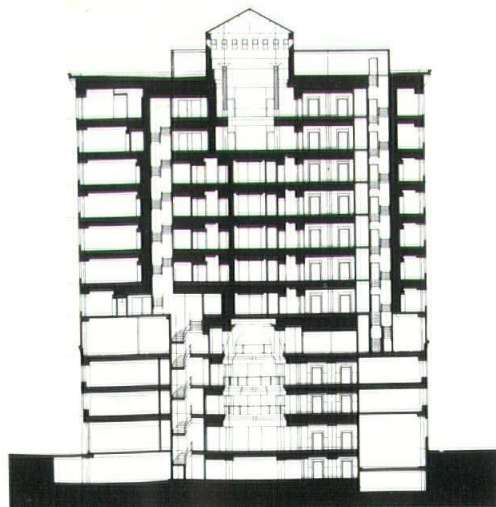
The roof level of the original building serves as the mechanical space with ventilation slats denoting the location. Directly beneath is a deep brown stringcourse that delineates between old and new. The most important factor, however, is how the new facade reiterates design elements of the lower three stories.

Instead of utilizing the concrete and granite construction of the original building, the new addition employs a steel frame with a delicate aluminum curtainwall. This reduces the visual impact as the upper floors appear to lightly rest on a base. Cool gray aluminum panels are perfectly ordered in a symmetric grid. The essential element is the meticulous patterning of the new glazing and the manner in which it repeats in

size and configuration the fenestration below. The top story consists of deep mullion covers, metal panels, and a dramatic steel cornice resembling many downtown buildings. A translucent pyramidal atrium punctuated by thirty-two clerestory windows provides abundant natural illumination for the top two floors. This element is a visual coda to an elegant and restrained design. ■

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*Mark E. Blunck is a screenwriter based in San Francisco. He has written numerous articles on architecture and film.*



Section









## Principal Park Des Moines, Iowa



### All The World's A Stage

Minimalistic yet rich in texture, rhythm, and pattern, this urban park mends both body and spirit. "It looked to us like there has been some risks taken on the part of the designer to do more than what he had actually been asked for... to provide an expectation beyond what the client would expect is, in our minds, honorific."

**Project:**

Pleasant Park and  
Subterranean Passage  
Des Moines, Iowa

**Owner:**

The Principal Financial Group  
Des Moines, Iowa

**Architect:**

Brooks Borg and Skiles  
Des Moines, Iowa 50309

**Contractor:**

The Weitz Company  
Des Moines, Iowa

**Photographer:**

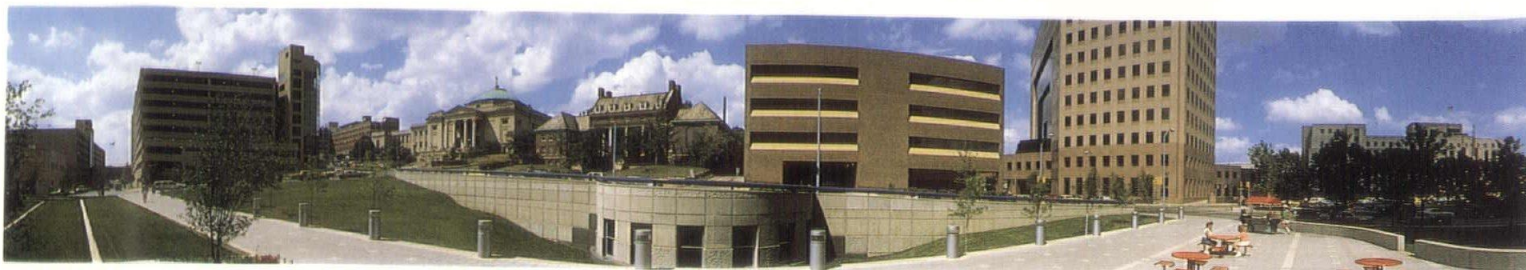
Farshid Assassi  
Santa Barbara, California

*EDITOR'S NOTE: This project previously appeared in our Winter 1989 issue.*

Linda Mason Hunter is a free-lance writer living in Des Moines. She is the author of *The Healthy Home* and regularly contributes to a number of design and professional remodeling magazines.

Originally, KRNT theater, a grand gilded structure home to vaudeville performers, radio shows, circuses, and national touring Broadway productions, stood on this site in downtown Des Moines. Sadly, after years of deterioration, it was razed in 1985. The city mourned its passing, then The Principal Financial Group purchased the oddly-shaped property. Architects Brooks Borg and Skiles suggested that it be given back to the memory of "place" in the form of a park. Now, jugglers, musicians, and hot dog vendors ply their trades here, much as they did in the grand old days, only now the scene is an "open stage."

Its grassy, four-tiered terrace follows the land's natural grade. Serpentine walls snake through the grass at a comfortable height for sitting. The park's focal point, however, is a half-moon shaped rotunda peeking above ground at the turning point of a subway which skirts along the north edge of the park linking Principal's parking garage with its office facilities. Seven large windows at the tunnel's midpoint fill the underground space with natural light and provide a view of park happenings. From above, the rotunda takes the form of a sculptural promontory. Overall, the park is an excellent way for Des Moines' largest employer to accentuate the development of their "campus" of buildings. ■





## Copycat Photocopy Center Des Moines, Iowa

### An Original Copy

IOWA CHAPTER AIA  
HONOR AWARD

Using curves, cutouts and intense carnival-like colors, the architects transformed a potentially dreary chore into a playful experience. In selecting the "Copycat", the 1990 awards jury applauded ... "the designers' willingness to find energy in such challenging confines."

**Project:**  
Copycat Photocopy Centers  
Des Moines, Iowa  
**Owner:**  
Copycat Photocopy Centers  
Des Moines, Iowa  
**Architect:**  
Stouffer and Smith Architects  
Des Moines, Iowa  
**Contractors:**  
The Weitz Company  
Des Moines, Iowa  
**Photographer:**  
Au Studio  
King Au  
Des Moines, Iowa

Certain office chores were meant to be dreary, it seems. Making copies is one of them. There is absolutely nothing stimulating or sexy about it.

So what does an architect do when asked to design a pleasant environment for a quick-printing establishment? Have fun with it, of course.

Rob Smith does in all his projects. From Stillwell Junior High School to the Olmsted Center (both in Des Moines), Smith has taken formerly drab interiors and transformed them into something to shout about. He's done it again with the Copycat Photocopy Center.

The space was simple — 725 square feet with a glass front, an angled rear wall, and two long side walls separated by about 20 feet. The client's needs were simple: a lobby-like entrance, self-service counters, copy machines, and a work area in the back with a direct view of the

lobby. Working all that into a tight budget, however, wasn't so simple.

"We had two choices," Smith explains. "Do a black and white design to reflect the black/white copy that normally comes out of these places, or counter that." He opted, of course, for the latter.

By creating curves and cutouts in interesting shapes and painting the space with intense carnival-like colors, Smith has transformed a previously dreary chore into a playful experience. ■

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*Linda Mason Hunter is a free-lance writer living in Des Moines. She is the author of The Healthy Home and regularly contributes to a number of design and professional remodeling magazines.*





## Temple B'Nai Jeshurun Des Moines, Iowa

### Tradition, Tradition

IOWA CHAPTER AIA  
HONOR AWARD

The award jury admired the architects' decision to enhance rather than alter this temple's original character. "Because we absolutely cannot determine what is new and what may be original is perhaps the very reason we recommend this project for an award. Very refined."

**Project:**

Temple B'Nai Jeshurun  
Des Moines, Iowa

**Completion Date:**

January 1989

**Owner:**

Congregation, Temple B'Nai Jeshurun

**Architect:**

Frey Baldwin Clause Architects  
Des Moines, Iowa

**Interior Designer:**

Rosalie Gallagher  
Des Moines, Iowa

**Contractor:**

King Bole Contractors

**Photographer:**

King Au  
Des Moines, Iowa

What a compliment. Members of the office staff at this prominent Des Moines tabernacle can't quite remember what decorative stenciling is new and what is old.

Architects Frey Baldwin Clause had precisely that kind of conclusion in mind when they teamed up with interior designer Rosalie Gallagher to spruce up the 1931 structure's interior and make some minor improvements to the exterior. "We didn't want to paste a cattle chute onto the front of the building," architect Tom Baldwin says. He's referring specifically about the handicapped-access ramp that is nicely concealed by a low stone wall on the north side of the building, but he might as well be talking about the team's sensitive approach to the entire project.

From siting a new drop-off driveway so no oak trees would have to be removed, to stenciling interior walls according to the original architect's own plans, the architects stayed conscious of the structure's place in the local religious community's tradition, studiously working *with* the building rather than *on* it.

In the sanctuary, congregants face a pair of wall panels in the *Bimah*, or altar area, that offer

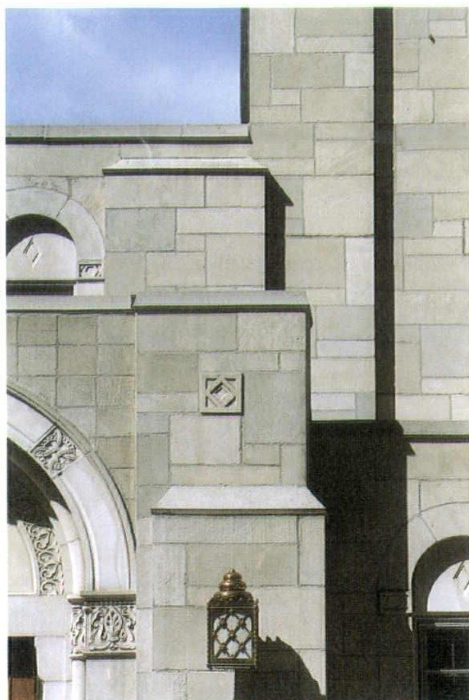
rich testimony to the team's efforts. A large Menorah graces each panel. Before the work, the panels sported an unremarkable wall covering. Now they are stencilled with a rich diamond pattern copied directly from a watercolor of the space by original architect Fred Q. Hartsook.

This and other stencilwork in the ornate sanctuary is barely distinguishable from what was already there. Taken alone, it is just another ornamental detail. Together, though, the many details evoke much more. ■

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*Dennis Rodkin, formerly of Des Moines, is a free-lance writer living in Chicago.*

EDITOR'S NOTE: This project previously received a regional award and appeared in our Spring 1990 issue.





Engineering Research  
Facility  
University of Iowa  
Iowa City, Iowa



The architect, using the most modest of means, has artfully represented the discipline of the engineer without denying their inherent creativity. "Very cleanly detailed ... intelligent ... a completely crafted exterior which has a sort of personality that is carried on inside."

## Artful Engineering

We expect discipline of a building devoted to engineering. Engineers have, after all, concertedly ordered much of the world in which we live. We rarely require that an engineer's work be beautiful; we expect only reasoned and infallibly accurate representations of truth.

Engineers, however, can be remarkably enigmatic individuals. They can, on occasion, create objects of extraordinary grace and repose. Alexandre Eiffel was, as you should recall, an engineer, as was Paxton and Buckminster Fuller. Their creations, no matter how strenuously disciplined in concept, remained intensely individual in execution.

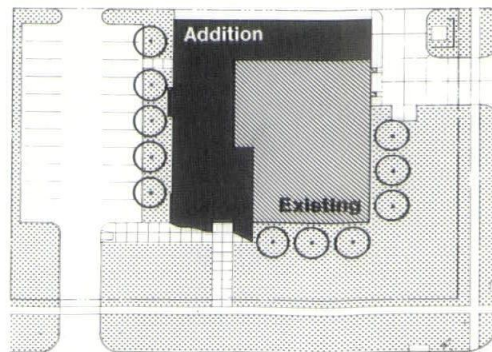
Describing James Sterling's Leicester Engi-

neering building in *Transformations in Modern Architecture*, Arther Drexler notes the duality of the engineer's craft: "...it looks as if it really could have been the work of engineers... All the parts have been brought together without regard to the final result, and yet the assemblage is artfully harmonious... Behind the fragile mask of empiricism is a hard core of poetic irrationality."

Drexler might have spoken, with equal fervor, of the Engineering Research Facility at the University of Iowa. Here, the architects, using the most modest of all materials, corrugated metal siding, artfully represent the discipline of engineering. The building (before this renovation, an auto parts warehouse) is at once rigorously ordered, yet playfully eccentric. It portrays, in ample measure, both the prosaic and the poetic aspects of the engineer's craft.

This is just the kind of building only a real engineer could value. Poetry tempered by reason; an expression which any engineer might be justifiably proud. ■

**Project:**  
Engineering Research Facility  
University of Iowa  
Iowa City, Iowa  
**Owner:**  
Iowa State Board of Regents  
**Architect:**  
Brooks Borg and Skiles  
Architects and Engineers  
Des Moines, Iowa  
**Project Architect:**  
William Anderson, AIA  
**Contractor:**  
Larsen Construction Company  
Independence, Iowa  
**Photographer:**  
Farshid Assassi  
Santa Barbara, California



Lynn S. Spears presently lives in Des Moines and writes occasionally on the subject of architecture.



# The Bro Residence Des Moines, Iowa

## More Moderne



Honoring design canons found in the existing home, Shiffler Associates carefully balanced tradition and creation. "Within the kind of tradition of the house, there is a kind of new quality which is a continuation but somehow has been updated sympathetically without being condescending or conservative."

**Project:**

Bro Residence, Des Moines, Iowa

**Owner:**

Kent & Betsy Bro

**Architect:**

Shiffler Associates, Architects  
D. Bryan Shiffler, AIA, Des Moines, Iowa

**Contractor:**

SKT Construction, Des Moines, Iowa

**Photographer:**

Hopkins Associates  
Courtesy of Better Homes and Gardens  
Remodeling Ideas.

Several lovely one-of-a-kind houses dot Des Moines' finest old neighborhoods. Among them are those designed by Kraetsch and Kraetsch, a father and son architectural team best known for the Butler mansion on Fleur Drive, which is a landmark example of Art Moderne architecture, built in 1937. "Work by Kraetsch and Kraetsch has been providing contemporary architects with great cannon fodder," says Des Moines architect, Brian Shiffler.

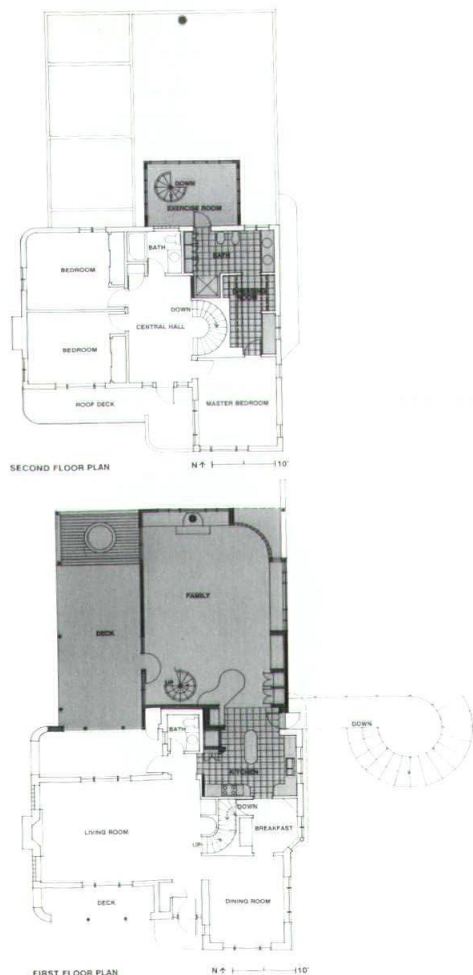
Shiffler has updated an original 1930s Kraetsch and Kraetsch house, located in a stately tree-lined neighborhood on Des Moines' west side. "I felt a tremendous amount of responsibility tampering with their work," Shiffler says. "My goal was to take this fine house and make it better so people would not know there was an addition."

What the Bro's wanted was fourfold: a full size two and one half car garage replacing the original, an expanded kitchen, a family room addition linked to the kitchen, and an exercise room off the master bathroom. Tearing off the existing garage enabled Shiffler to design a walk-in garage at basement level. This change allowed him to tie into the first floor for a family room, and into the second floor for an exercise room.

More than anything else, Shiffler was concerned with the fenestration. The original windows are arranged in an almost random manner, creating a specific figure/ground relationship. Shiffler's design continues this pattern with custom windows fabricated to be proportionally consistent with the original ones.

To finish the renovation, deteriorating plaster on the exterior was water blasted, then covered with an exterior insulation and finish system, producing a smooth stucco-like wall surface with curved corners that is the signature of classic Art Moderne architecture. ■

*Linda Mason Hunter is a free-lance writer living in Des Moines. She is the author of The Healthy Home and regularly contributes to a number of design and professional remodeling magazines.*





# Mechanical Engineering and Engineering Science and Mechanics Building Iowa State University Ames, Iowa



**With goals of designing a smoothly functioning, energy efficient, and comfortable structure, the architect has produced an award winner that integrates laboratories, classrooms, and offices into one coherent building. "This campus building is so very capable ... a great example of the competent craftsmanship we have experienced here in Iowa. Very skilled."**

**Project:**  
Mechanical Engineering and Engineering Science  
and Mechanics Building  
**Location:**  
Ames, Iowa  
**Completion Date:**  
1986  
**Owner:**  
Iowa Board of Regents  
**Architect:**  
Herbert Lewis Kruse Blunck Architecture  
Des Moines, Iowa  
**Project Team:**  
Charles Herbert, FAIA, Jim Dwinell, AIA, Mark Schmidt, AIA  
**Consultants:**  
Stanley Consultants  
Muscatine, Iowa  
**Contractors:**  
PCL Construction  
Minneapolis, Minnesota  
**Photographer:**  
Farshid Assassi  
**Area:**  
116,000 gross square feet  
**Cost:**  
\$9,110,000

## A Rational Place for Learning

In designing the Mechanical Engineering and Engineering Science and Mechanics Building at Iowa State University, Herbert Lewis Kruse Blunck was challenged to fill needs beyond the building's classroom and research functions. The location of the site demanded the building express the University's commitment to engineering and also act as a transition point for the thousands of people who enter campus at this location.

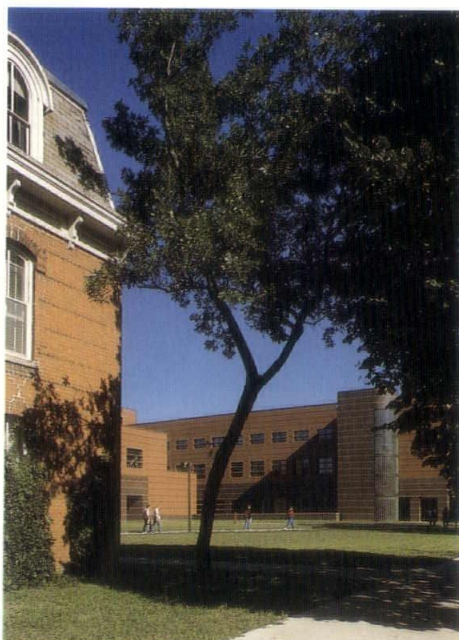
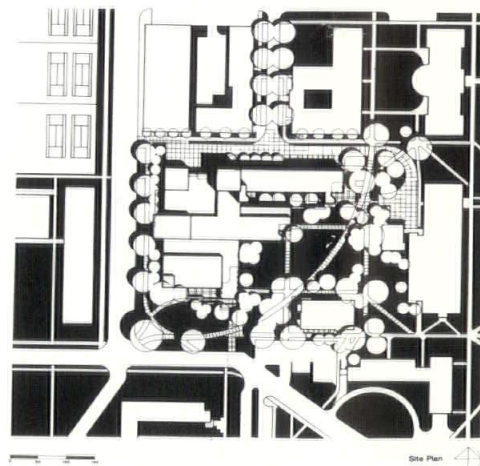
The site is part of what has long been the center of engineering on the ISU campus. Its west and north sides follow the street line, paralleling pedestrian and vehicular pathways. The south and east sides of the site are stepped back to open the building to the central part of campus and accentuate the pedestrian entry.

The laboratory spaces are located in the southern part of the building with the classrooms and offices to the north. Light is brought into the laboratories with large windows along the west side. An areaway slices into the building's massing on the east to provide direct access to the ground level and link the laboratories to the classroom and office spaces.

The building's exterior presents an interplay of masses varying between one and four stories.

Critical circulation points are emphasized through the use of colonnades and changes in window placement and form. The building's brick detailing also serves to guide the building's users.

The Mechanical Engineering and Engineering Science and Mechanics Building is a thoughtful presentation showing how function can dictate form in an effective manner. Careful attention to massing, materials and placement has created a subtle, but important entry to campus. ■



*Martha Huntington is a graduate student in the Department of Architecture at Iowa State University.*

**EDITOR'S NOTE:** This project previously received a regional award and appeared in our January/February 1989 issue.



## Perfect Play

IOWA CHAPTER AIA  
MERIT AWARD

Using layers of both the physical and the interpretative, Kirk Blunck's "Untitled" children's playspace took the jury into a reflective debate which went beyond their agreement on an award for the project. "The very submittal of this type of project should be awarded. This design gives children a refuge comprised of the familiar house form while offering up a collection of metaphors for the attending parents to enjoy as well."

Childhood memories of the built environment rarely include office buildings or a school's exterior. A fond remembrance is the recreational architecture of youth: cold metal jungle gyms, monkey bars, and for much younger readers, versions of the geodesic dome. In a Des Moines Art Center sponsored exhibit, architect Kirk V. Blunck has skillfully incorporated design elements of the past with adventure and order to create a truly contemporary playspace for children.

The perfectly symmetrical "Untitled" 9'-0" x 7'-6" white pine structure of five equidistant levels is elevated by sixteen pilots'. Pure order is

achieved by a skeletal grid of fourteen-inch openings that repeat through much of the work. This design recalls both the order of jungle gyms and a strict Cartesian structural pattern. The inner middle space utilizes a translucent house form allowing a child to create his own sense of shelter.

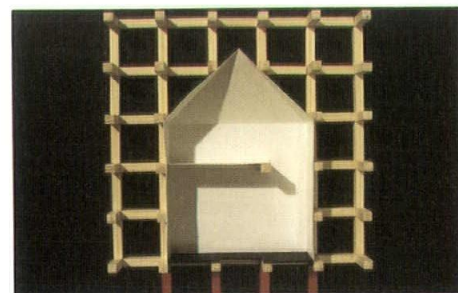
This Modernist playspace successfully functions in several ways for its user. The sense of "going home" to a seemingly opaque house allows the child to be secure and yet connected to the outside. The framework challenges a child physically through twisting and turning movements; recalling a vitally innate activity of youth — tree climbing. The fortress-like environment between the inner house and exterior enables a child to fulfill a desire for protection and observation.

"Untitled" allows children to simultaneously create concealment and exposure, security and adventure, and enables the adult to fondly remember faraway and carefree days. ■

**Project:**  
Playspace  
Des Moines Art Center  
Des Moines, Iowa  
**Completion Date:**  
1989  
**Owner:**  
Des Moines Art Center  
**Architect:**  
Herbert Lewis Kruse Blunck Architecture  
Des Moines, Iowa  
**Project Design:**  
Kirk Blunck, AIA  
**Photographer:**  
King Au  
Des Moines, Iowa

*Mark E. Blunck is a screenwriter based in San Francisco. He has written numerous articles on architecture and film.*

**EDITOR'S NOTE:** This project previously appeared in our Fall 1989 issue.





# Veterans Auditorium Lobby Addition and Skywalk Connections Des Moines, Iowa



## Upper Level Management

The jurors rightly viewed this project as something more than mere architecture. "In the process of making simple bridge connections, this work... lends coherence and interest to the whole setting. It is particularly notable for its straight-forward and handsome detailing."

**Project:**  
Skywalk Bridges and Connection to Veterans Auditorium  
Des Moines, Iowa  
**Completion Date:**  
March, 1989  
**Owner:**  
City of Des Moines  
**Architect:**  
Herbert Lewis Kruse Blunck Architecture  
Des Moines, Iowa  
**Project Team:**  
Charles Herbert, FAIA, Kirk Blunck, AIA, Cal Lewis, AIA,  
Mark Schmidt, AIA, Kevin White, AIA, Rick Seely, AIA,  
Paul Mankins, Terrell Helland, Robert Olson, AIA,  
Kurt Mackey, AIA  
**Consultants:**  
**Structural:**  
Structural Consultants, P.C.  
Des Moines, Iowa  
**Mechanical/Electrical:**  
Bridges: Krishna Engineering Consultants  
Des Moines, Iowa  
Lobbies: Brooks Borg and Skiles  
Des Moines, Iowa  
**Contractors:**  
**General:**  
The Weitz Company  
Des Moines, Iowa  
**Mechanical:**  
Cutler Corporation  
Des Moines, Iowa  
**Electrical:**  
Baker Electric, Inc.  
Des Moines, Iowa  
**Photographer:**  
Farshid Assassi  
Santa Barbara, California

At over 300 feet, the Veterans Auditorium and Allied Group skywalk connections represent the single largest addition to Des Moines' sprawling urban project. In fact, this phase of the skywalk traverses two private buildings, a twelve-foot grade variance and, at last, provides the system with a ground-level entrance at Veterans Auditorium. What sets this section of the skywalk apart from others, however, is not its grand scale, but rather the designer's thoughtful interpretation of the skywalk as an urban phenomenon rather than an architectural gimmick. Here, instead of mimicking the buildings they serve, the new links assert a distinct and autonomous identity.

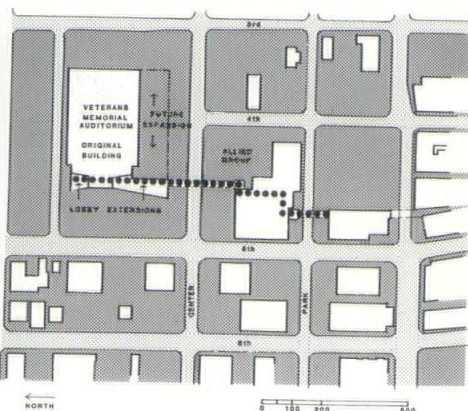
Having solved the grade variance within buildings, the bridges themselves are graciously level and stable. The piers and diagonal stiffening devices provide enough strength to allow generous floor to ceiling glass and, as a result, some of the best views of downtown Des Moines that the skywalk offers. The long spans that make up the new addition reflect the rural elegance of Iowa's covered bridges and also complement the city's distinct and emerging interpretation of the modern ideal. Detailing throughout the pro-

ject is skillful rather than decorative and provides the system with an even rhythm and intelligence that lends the kind of assertive identity that Des Moines' skywalk system has needed for so long. ■

*Robert Tibbetts is a frequent writer on art and architecture, current editor of the ACA Journal, and lives in St. Louis.*

*EDITOR'S NOTE: This project previously received a State Honor Award and appeared in our Winter 1989 and Spring 1990 issues.*

SITE PLAN





## Natural Extension

CENTRAL STATES REGION  
DESIGN AWARD

**This modest, but complex, home delighted the jurors with its competent execution. "Unpretentious, yet rich; clever in its use of materials. It is a complete solution, from the siting to the formal resolution and transformation of its details. Excellent."**

**Project:**

Private Residence  
Dallas County, Iowa

**Owner:**

Withheld

**Architect:**

Architects Wells Woodburn O'Neil  
Des Moines, Iowa

**Partner In Charge Of Design:**

Douglas A. Wells, AIA

**Project Architect:**

Patrick A. Uhron

**Structural Engineer:**

Britson Consultants

**Contractor:**

Woodwright Construction - General  
Croise-Lemke Construction - Millwork

**Photographer:**

King Au

**Completion Date:**

July, 1989

**Area:**

2,700 sq. ft.

**Cost:**

Withheld

Nestled into a Dallas County hillside is an exquisite weekend retreat. Designed for a downtown Des Moines couple, the structure seems to be an extension of its environment. Douglas A. Wells and Patrick A. Uhron of Architects Wells Woodburn O'Neil have brilliantly adapted Frank Lloyd Wright's axiom that "architecture proceeds from the ground and somehow the terrain."

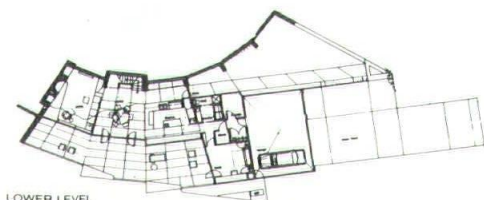
The siting and design of this 2700 square foot home is greatly influenced by the topography and a large oak tree. An earth-bermed main floor comprises the living, dining, and kitchen areas, while a master bedroom loft is fronted by a serpentine mahogany guardrail. The striking aspect of the house is the clever use and choice of material, plus meticulous detailing, both of which exemplify the structure as an environmental element.

The exterior materials include rustic cedar and mahogany marine plywood imitating the lush woods near the structure. A large split-faced block wall, which is also evident from the interior, suggests the rough-hewn texture of nature. Utilization of fine materials dominates the interior as wood, metal, and glass are beautifully juxtaposed against one another. A solid maple kitchen countertop along with custom millwork and fir ceiling beams reflect the setting of the house. The mahogany framed glass wall is positioned just inches from teal I-sections providing a Miesian contrast with the structure.

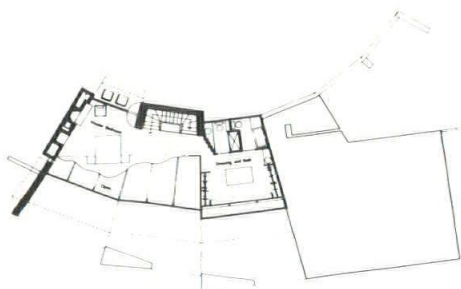
This weekend residence, through its use of materials and detailing, mirrors the transcendent ambiance of nature and provides a relaxed environment for the owners. ■

*EDITOR'S NOTE: This project previously received a state honor award and appeared in our Spring 1990 issue.*

Mark E. Blunck is a screenwriter based in San Francisco. He has written numerous articles on architecture and film.



LOWER LEVEL



UPPER LEVEL





## Iowa Public Television Des Moines, Iowa

### Tele-Visions

#### CENTRAL STATES REGION DESIGN AWARD

Substance and image gracefully merge in this production facility for Iowa Public Television. "An interesting massing with a good choice of color tones... its strength is a simple treatment of the exterior wall contrasted by a striking silhouette played against the sky."

**Project:**

Iowa Public Television  
Johnston, Iowa

**Completion Date:**

September 1986

**Owner:**

Iowa Public Television - State of Iowa  
Johnston, Iowa

**Architect:**

Bussard/Dikis Associates, Ltd.  
Des Moines, Iowa

**Consultants:**

**Structural:**

Terry A. Shuck Structural Engineers  
Des Moines, Iowa

**Mechanical/Electrical:**

Kimmel-Jensen-Wegerer-Wray, P.C.  
Rock Island, Illinois

**Acoustical:**

Kirkegaard & Associates  
Downers Grove, Illinois

**Landscape:**

Cruse-Gardner Associates  
Des Moines, Iowa  
Green Meadows, Ltd.  
Johnston, Iowa

**Contractors:**

**General:**

The Weitz Company  
Des Moines, Iowa

**Mechanical:**

The Stroh Corporation  
Des Moines, Iowa

**Electrical:**

Baker Electric  
Des Moines, Iowa

**Photographer:**

Farshid Assassi  
Santa Barbara, California

Let's be honest about this. The substance of television, even "public" television, is raw imagery. Regardless of its base content, television is a medium, perhaps the only medium, which so fully exploits "image" as a predominant means of persuasion.

Creating an architectural edifice for those already deft in crafting such enticing imagery is no small task. To meet only the pronounced requirements of such clients; to fulfill only the functionally ordained mandates of their program is to evade the substance of the problem. Television is composed, for the most part, of image and illusion. An architecture which must contain such confoundingly elusive qualities is, perhaps, obligated to make some expressive reference to them in very explicit terms.

At Iowa Public Television, RDG Bussard Dikis eloquently captures something of this expressive spirit. Here, image and reality merge. Who would, after all, create an icon of so mundane an object as a transmitter tower? Perhaps only a practiced architect who, having resolved each and every functional demand of the client in question, was still compelled to ask, "shouldn't there be something more?"

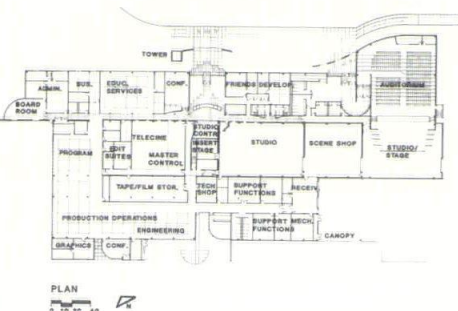
Such questions made Iowa Public Television

an award-winning project. The credit is due, both to the architect that created this fittingly illusionary vision and the client who instinctively recognized its value. ■

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*Lynn S. Spears lives in Des Moines and writes occasionally on the subject of architecture.*

*EDITOR'S NOTE: This project previously received a state design award and appeared in our January/February 1989 issue.*







**There is a resonance about this project which transcends the usual and expected effects of "Industrial Chic." The jurors respected, more than anything else, the architect's reserved command of the tech-like vocabulary. "Elegant and sincere articulation . . . simple and straightforward. An excellent execution of an idea."**

**Project:**

GenEx Remodeling  
Phase 2

**Location:**

Des Moines, Iowa

**Owner:**

GenEx

**Architect:**

Herbert Lewis Kruse Blunck Architecture  
Des Moines, Iowa

**Project Team:**

Cal Lewis, AIA, Jeffrey Morgan, AIA

**Structural Engineer:**

Structural Consultants, P.C.  
Des Moines, Iowa

**Mechanical/Electrical Engineer:**

Val Langen Electric  
Des Moines, Iowa  
Bell Brothers  
Des Moines, Iowa

**Contractor:**

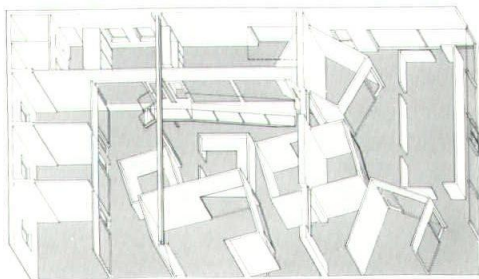
Dean Paulsen & Sons  
Des Moines, Iowa

**Photographer:**

Farshid Assassi  
Santa Barbara, California

**Area:**

2,953 square feet



*Mark E. Blunck is a screenwriter based in San Francisco. He has written numerous articles on architecture and film.*

EDITOR'S NOTE: This project previously received a State Honor Award and appeared in our January/February 1989 and Spring 1990 issues.

A business must project a specific image to clients and customers. This impression should be readily apparent when entering the premises and the concept utilized throughout the building. Herbert Lewis Kruse Blunck has successfully renovated a drab warehouse into striking offices for GenEx, a diverse industrial holding company.

The two-phase project employs a virtual complete exposure of the construction elements to project the industrial image sought by GenEx and the architects. The ceiling dramatizes this overall aesthetic with a revealing and highly detailed structure of metal deck, trusses, beams, and conduits. Interior office glazing is supported by exposed metal frames displaying rough-finished weld joints. Three offices along the west wall utilize the existing concrete buttresses as

partition walls and represent the solidity of the old warehouse space.

The architects have skewed various work pods and offices in both phases to break the monotony of strictly linear perimeter spaces. Pathways are rarely straightforward and interesting junctions are created by the floor plan. Tying the entire space together are suspended white industrial lamps interspersed throughout the building. Commercial gray carpet subtly enlarges the visual image and, where necessary, custom millwork combined with Eames, Breuer, and oak "school" chairs soften the industrial aesthetic.

The overall effect illustrates the possibilities available when both firm and client agree on a common image and maintain a fully collaborative relationship. ■





## Broken Arrow Elementary School Shawnee, Kansas



### Learning to Teach

**This project is proof that the impetus for learning can be as much a product of a building's environment as the individuals it shelters. Said one juror, "This building really makes me want to go to school."**

**Project:**

Broken Arrow Elementary School  
Shawnee, Kansas

**Owner:**

Shawnee Mission Public Schools  
Shawnee Mission, Kansas

**Architect:**

Abend Singleton Associates Inc.  
Kansas City, Missouri

**Structural Engineer:**

Bob D. Campbell and Co., Inc.  
Kansas City, Missouri

**Mechanical/Electrical Engineer:**

Gibbens & Swinney, Inc.  
Raytown, Missouri

**Landscape Architect:**

Abend Singleton Associates Inc.  
Kansas City, Missouri

**General Contractor:**

Midwest Titan Inc.  
Olathe, Kansas

**Interior Designer:**

Abend Singleton Associates Inc.  
Kansas City, Missouri

**Photographer:**

Farshid Assassi  
Santa Barbara, California

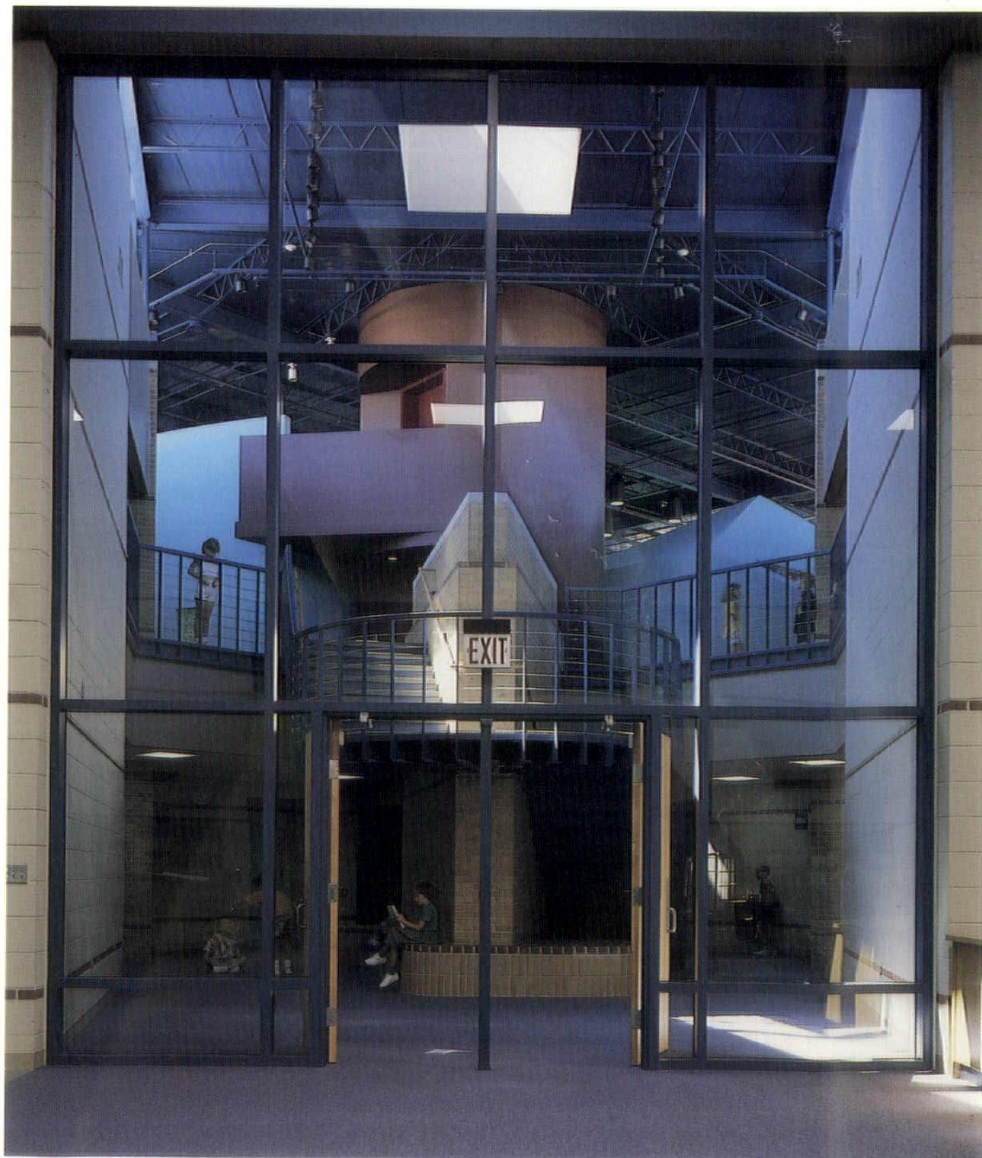
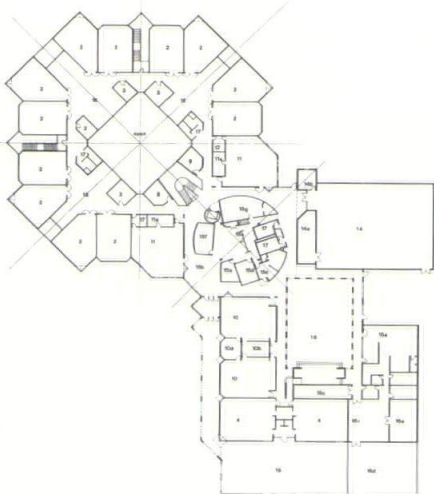
The Shawnee Mission Public School Board wanted to create a progressive learning environment and so, chose a number of people, including project architect Stephen Abend, to devise a carefully formulated agenda. Among the forward-thinking ideas that drove the facility's design was the need for interaction between students and the art and architecture of the building. This interaction is manifest in every aspect of the facility, but most notably in the "village" composition of spaces.

The central component of the school is its "village." It is a high-ceilinged open space, sur-

rounded by clerestory windows, which houses the main entrance lobby and administrative offices. The "village" image, though, is the result of each administrative and faculty function being housed in its own small "building." The result here is a brightly colored collection of abstract shapes that convey a vividly warm greeting to students each morning.

Above all, the Broken Arrow Elementary School elicits a tremendous enthusiasm for art and architecture that inspires not only students, but also their teachers and parents. Indeed, this is a place the entire community can truly admire. ■

*Robert Tibbetts is a frequent writer on art and architecture, current editor of the ACA Journal, and lives in St. Louis.*





# Burger King Corporation World Headquarters Miami, Florida

## The King's Castle



It is rare for a massive corporate complex the scale of Burger King's Florida headquarters to accommodate its setting with grace and repose. And yet it is this very deliberately created atmosphere which most struck the juror's interest. "The village-like setting with a forcefully expressed horizontality is very pleasing. The image of the facades do seem to be inspired by the architecture of Miami in the heydays of the Deco period. A very attractive handling of the masses."

**Project:**

Burger King Corporation  
World Headquarters  
Miami, Florida

**Area:**

285,000 square feet

**Completion Date:**

1987

**Owner:**

Burger King Corporation

**Architect/Engineer:**

Hellmuth, Obata & Kassabaum  
St. Louis, Missouri

**Contractor:**

George Hyman Company  
Miami, Florida

**Photography:**

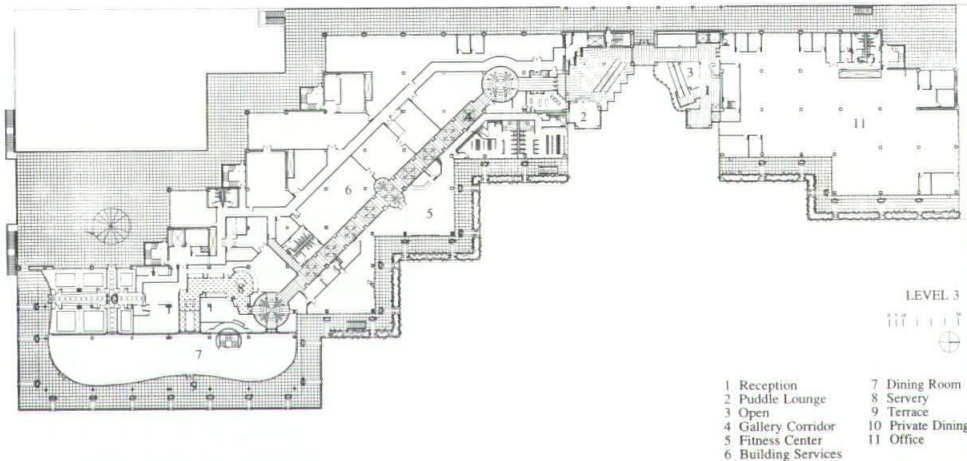
George Cott  
Chroma, Inc.

When Burger King executives began to plan their world headquarters on a magnificent but remote site fifteen miles south of Miami, they wanted a complex that would at once express the perfunctory "dynamic corporate image," but also complement the aquatic landscape of Southern Florida. Reconciling these disparate elements of Burger King's agenda was indeed a difficult problem, but one that the designers of HOK have handled admirably.

The campus-like complex, which sits on the edge of a man-made, freshwater lake overlooking Biscayne Bay, includes a four-story office building that houses everything from an art gallery to a gymnasium. The stepped-back terraces

and expansive windows of the building exploit the horizon while the rose-colored stucco and inlaid glass and marble of exterior walls reflect a long-established architectural legacy of Southern Florida.

Rather than trying to mitigate the intrusion of such a facility on this site, the designers instead chose to celebrate the contrast of random, natural beauty against an aesthetic of formal composition. About half of the fifty-four acre site has been left intact or reforested, while the immediate vicinity of the complex consists of cultivated gardens and the ruler-straight lines of Miami Deco. The transition from one environment to the other here is exhilarating. ■



*Robert Tibbetts is a frequent writer on art and architecture, current editor of the ACA Journal, and lives in St. Louis.*



## Shoenberg Temperate House, Missouri Botanical Garden St. Louis, Missouri



In this addition to the much-beloved St. Louis Botanical Garden's Climatron, the architect has cultivated a respectful, but self-assured, presence. The jury noted a "conscious effort to complete a masterplan which yet makes a statement of its own."

### Just Being Neighborly

The huge geodesic-domed Climatron at St. Louis' Botanical Gardens is one of that city's most enduring landmarks. So when the facility was recently renovated and additions were made, the designers were faced with a delicate problem: how best to build new, adjacent structures that would complement the Climatron without overshadowing or mimicking it. The solution developed by The Christner Partnership not only focuses attention towards the Climatron, but also asserts a subtle identity of its own.

By way of responding to its dominant neighbor, the Temperate House was designed as a sloping geometric form of glass, steel and masonry which provides a sleek and yet rustic backdrop for its colorful collection of Mediterranean plants and at the same time effectively complements the venerable Climatron. From a purely functional standpoint, the facility combines a computerized heating, ventilating, and air conditioning system and strategically positioned glass panes to create a highly sophisticated yet seamless growing environment.

The Christner Partnership's design solution has evolved as a concentric ring of new buildings that partially encircle and radiate from the existing dome while providing a pedestrian connection to the Climatron. The Temperate House, along with the Interpretive Center, marks the first phase of this ring of buildings and reflect

the care and finesse with which this project is being executed. ■

**Project:**

Shoenberg Temperate House and Brookings Interpretive Center, Missouri Botanical Garden  
St. Louis, Missouri

**Owner:**

Missouri Botanical Garden  
St. Louis, Missouri

**Architect:**

The Christner Partnership, Inc.  
St. Louis, Missouri

**Consultants:**

**Structural Engineer:**

Siebold, Sydow & Elfanbaum  
St. Louis, Missouri

**Mechanical/Electrical Engineer:**

Ross & Baruzzini  
St. Louis, Missouri

**Landscape Architect:**

Environmental Planning & Design  
Pittsburgh, Pennsylvania

**Civil Engineer:**

Environmental Planning & Design  
Pittsburgh, Pennsylvania

**Contractors:**

**General Contractor:**

BSI Constructors  
St. Louis, Missouri

**Mechanical Subcontractor:**

Rock Hill  
St. Louis, Missouri

**Electrical Subcontractor:**

Sachs Electrical  
St. Louis, Missouri

**Plumbing Subcontractor:**

Merlo  
St. Louis, Missouri

**Mason Contractor:**

C. Rallo Contracting  
St. Louis, Missouri

**Artificial Rock Artists:**

Larson Company  
Phoenix, Arizona

**Area:**

11,000 square feet

**Cost:**

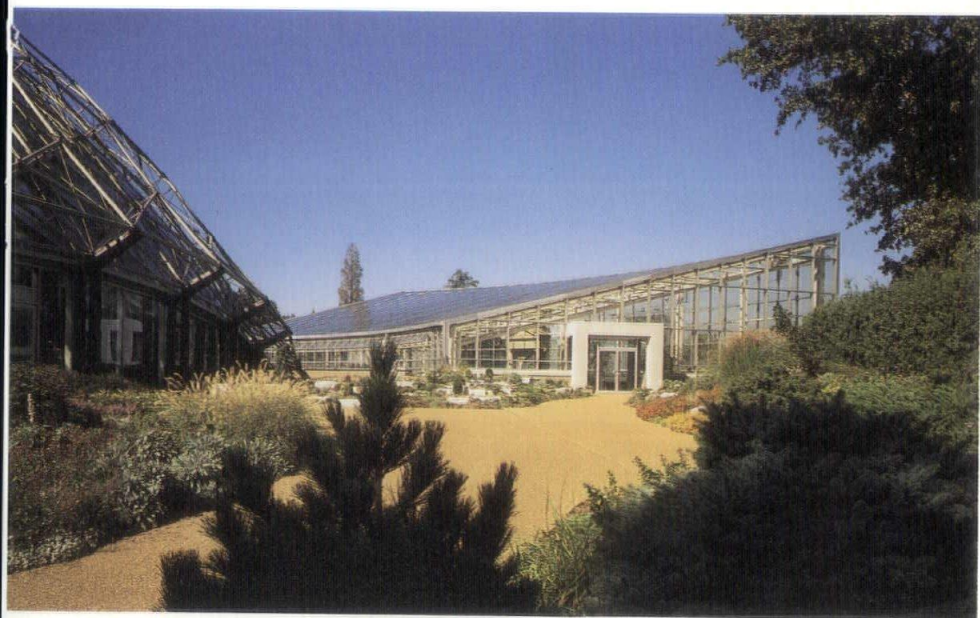
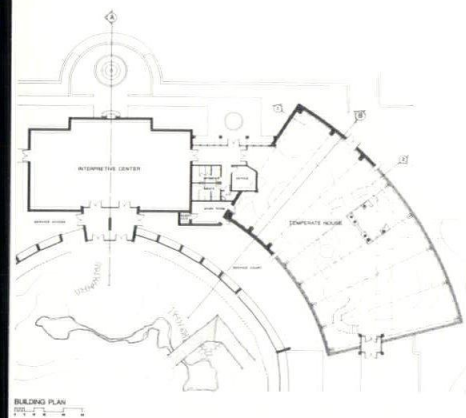
\$1.9 million

**Completed Date:**

April, 1990

**Photographer:**

Sam Fentress, 1990



*Robert Tibbetts is a frequent writer on art and architecture, current editor of the ACA Journal, and lives in St. Louis.*



# City Child Care Center Des Moines, Iowa

## Up On The Roof



This upbeat childcare center was praised by the jurors for its controlled enthusiasm. "A clever use of color... yet a very rational intervention into the existing geometry of the top floor. It is a delightful space for its intended use, yet simple in its composition."

**Project:**

City Child Care Center

Des Moines, Iowa

**Completion Date:**

September 1990

**Owner:**

City of Des Moines

**Architect:**

Frey Baldwin Clause Architects, P.C.

Des Moines, Iowa

**Project Architect:**

Thomas R. Clause, AIA

**Project Designer:**

Daniel R. Sloan

**Contractor:**

Neumann Brothers

Des Moines, Iowa

**Photographer:**

King Au

Des Moines, Iowa

**Area:**

15,500 square feet

While their parents spend workdays angling for a corner office, fifty or so Des Moines children have already made their way to the top floor, where they share a lavish suite designed especially for them by Frey Baldwin Clause Architects.

The children whose parents bring them here know they're in the right place from the moment they enter the round lobby with billowy clouds painted on the walls and a blue domed ceiling. From there, they can follow the black-and-white checkerboard raceway that runs all the way around the center, stopping once in a while to pick out a blue, red or yellow tile dropped into the pattern randomly. They can also spy the colors on walls, pillars and furniture in the many rooms created for different age groups.

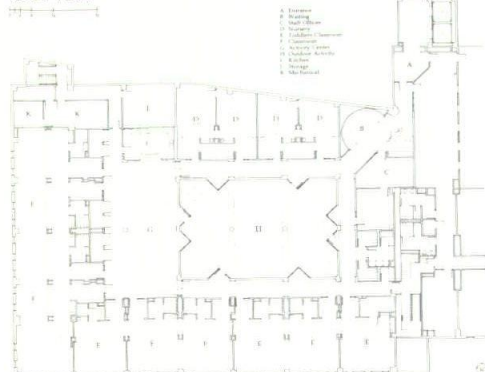
Once they discover the open-air playground at the center's center, they know for sure that they've come to the right place. With a heated play surface for melting snow and roomy corners protected by roof overhangs, the playground beckons to children in any weather.

For their parents, it may be harder to forget that this day care space is built atop an eight-story parking garage. Their concerns should be allayed by such thoughtful inclusions as a two-hour fire wall that bisects the facility, allowing horizontal evacuation in case of fire on lower

levels. They should also be pleased to see that the entire facility works together as one enormous educational toy. Corrugated surfaces on columns, colorful crossbeams framing views of the sky from the playground, and playful use of easily recognized geometrical forms constantly engage a child's attention. ■

*Dennis Rodkin, formerly of Des Moines, is a free-lance writer living in Chicago.*

FLOOR PLAN









## Two Reasons To Review

By Laura Miller


**A FALL RITUAL:** Architects from all corners of the state gather, grey suits in a dim room. Three or four prominent architects, from one coast or the other, stand at the front, next to a large screen upon which slide images of buildings are projected.

It is the work of the architects in the audience that is under scrutiny: projects that required staying late on evenings and weekends, persistent marketing efforts, endless negotiating with both client and city, visiting the site daily or weekly, smoothing ruffled relations between contractor and client — in short, an effort extreme in its demand for the architect to synthesize all of the complexities the creation of architecture requires. Hopefully, although not always, the architect has been compensated up to this point. Now the checkbook comes out: a professional photographer

must be hired, non-billable time given over to presentation drawings, reductions and reproductions and slides submitted, entrance fees paid.

From the dark, the three voices in turn deliver their opinions on the state of architecture within Iowa. Their criticism is insightful and incisive, at times biting. Outside of genuine disappointment that there is no thematic 'regional' architecture amongst the entries, the reviewers each year are struck by several observations. The quality and capability of the work is evident, in both design and construction; the diversity of building types represented is noted, as frequently is the consistency of design approaches.


It may seem odd to an outsider that a group of professionals imports (at some expense) critics annually to evaluate its work. In fact these critics are expected to not only separate the exemplary




1 9 9 0

### AWARD FOR EXCELLENCE IN ARCHITECTURE


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**laurel** (lôr'əl, lôr'-) *n.* 1. A shrub or tree, *Laurus nobilis*, native to the Mediterranean region, having aromatic evergreen leaves and small blackish berries. 2. Any of several shrubs or trees, such as the mountain laurel, that are related or similar to the laurel. 3. Often **laurels**. **a.** A wreath of laurel conferred as a mark of honor in ancient times upon poets, heroes, and victors in athletic contests. **b.** Honor and glory won for achievement. —*tr. v.* -reled, -rel-ing, -rels or -relled, -rel-ing, -rels. To crown with laurel. [ME < Lat. *laureola*, dim. of *laurea*, laurel tree. —see LAUREATE.]



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work from the merely competent, but also are encouraged to be unrelenting in their examination of even the very best work encountered. Taken alongside professions such as law or medicine, it is indeed odd that architecture should practice what some may perceive as extreme masochism. What, after all, could three architects — who, until the recent past, thought Iowa was the premier potato-producing state — know about the practice of architecture in Iowa? Why spend the time and money to enter a project when the primary concern of the architect was to simply see it get built? More important, to what end could such a design review serve?

Responses to this query address aspects of what it is to be an architect, and specifically, an architect practicing within Iowa at the present time. A myriad of reasons exist as to why the practice of design reviews is desirable; for illustration however, two divergent aspects

seem most pertinent. They represent the range of influences design reviews may have within the profession: the first occurs at the broad level of architecture's role in our culture, the second, describes a possible effect upon the local architectural scene.

Architecture is the most public of the arts and arguably, of the professions. Buildings by definition are inhabitable and thus become a part of the landscape of our towns and cities — as formal constructs — but also of our lives and our visions of how we wish ourselves to be. Unlike a painting, buildings cannot be easily shelved when vision tires or fashion dictates. The process of building itself is an intensive mobilization of labor, capital, energy, resources, and creative vision by our society, and criticism must ratify this expenditure. As such, the practice and production of architecture requires discourse within and outside of the profession, to justify its validity as a cultural

endeavor. The profession has a tradition of fostering such debate within the educational system most architects today have come through — the studio/jury system. Students learn to defend their projects, fashioning a logic and rationale which forms a scaffold for decision-making. At its best, the jury produces a true dialogue between critics and the student, a critique not only of appearances but of the values which led to the choice of form. The design review is even more necessary (albeit less practiced) at the level of the profession, where there is a tendency to complete a project and move on to the next one almost immediately. While usually dictated by the economic pressure of keeping work flowing steadily within a firm, this tendency sacrifices the opportunity for reflection and evaluation.

Rather than abandon this valuable process at the gates of academe, many Iowa firms have elected to continue the debate

within the profession, entering their work in design reviews such as the Fall AIA Jury. Outside of the altruistic motivation to better the condition of architecture, why has such effort and expense been outlaid as a good investment to a firm?

Design awards place the work of architects within the public eye, and serve to deliver prestige not only to those whose work is permeated: the profession as a whole benefits. Identification of, and exposure to, well-designed buildings helps to create a more discerning public, one which may not be capable of knowing why, or where, to find examples of good buildings. Design awards and the accompanying press allow architects to transcend the image still present of architects being 'superfluous' to the process of building on the one hand, and being providers of a 'service' on the other. Educated clients make better, more sophisticated consumers of architectural services. A design award is

effective as publicity for an insurance company or a bank nearly as much as for an architectural firm; as such, a well-designed building becomes a measure of success for the client and project. A climate which supports good design may also convince would-be clients to hire an architect, expressly because of his or her design expertise.

Submission of projects to the design awards programs can be seen as a catalyst to the profession's commitment to the state of the State's architecture, benefiting society at large and individual practices. In the broadest sense, our responsibility to profess (which is what 'professionals', after all, do) encompasses discourse regarding in what form our designs will be realized.

*Laura Miller is an Assistant Professor of Architecture at Iowa State University.*

## Iowa Architect

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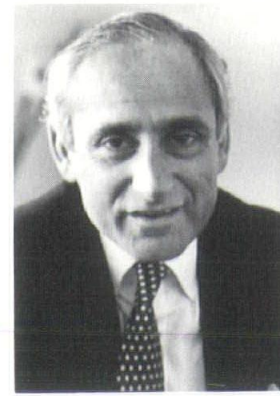
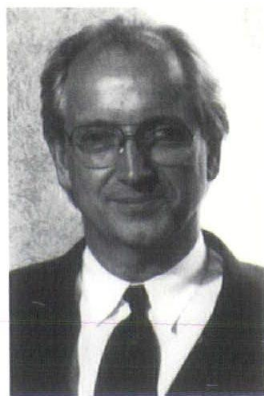
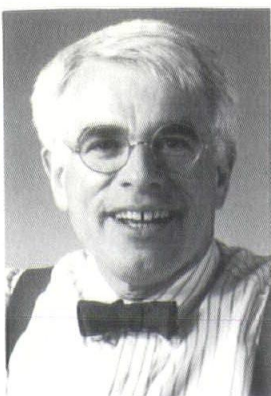


## Fall Convention To Feature ► Eisenman, Graves, Gwathmey and Stern

Plans for this fall's AIA Iowa Chapter and Central States Region Convention are well underway. Prominent among its offerings will be the participation of four preeminent architectural practitioners: Peter Eisenman, Micheal Graves, Charles Gwathmey and Robert Stern (shown from left to right).

Their reputations not withstanding, these architects have previously contributed in part to the maturation of this region by their presence at the Iowa Chapter's 1978 convention.

The substance of the 1991 convention will naturally, be retrospective in nature; Where have we been, and to what ambitions are we, as a region and a profession, aimed? The convention will, as well, include the presentation of state and regional awards and a number of informative professional development seminars. Details regarding specific dates and locations for convention activities will be forthcoming.



## Remembrance And Transformation, A Competition In Three Parts

In conjunction with the 1991 Iowa Chapter and Central States Region Convention, the Editors of the Iowa Architect will sponsor a competition of regional architects and students. Titled: *Remembrance and Transformation*, participants are invited to enter any of three categories: the design of a residence, the creation of a child's toy, or the presentation of photographic images. In each category, entrants are challenged to first "remember" and then "transform"

a place, object or image which has held significance in their lives.

Rules for the competition and submission requirements will be published in the Directory Issue of the Iowa Architect to appear later this spring.

## The Purcell-Cutts House Restored

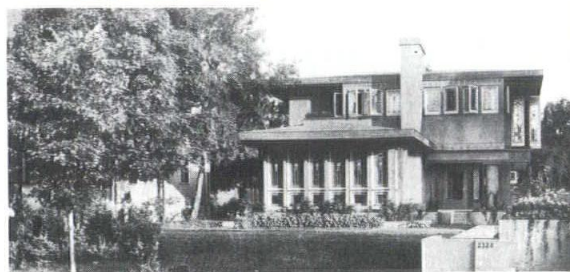
One of the finest surviving examples of Prairie School architecture in Minneapolis is now open to the public. The Purcell-Cutts House, located near Lake of the Isles in the city's Kenwood neighborhood has been restored to its original

appearance by the Minneapolis Institute of Arts.

The house was designed and built by architects William Gray Purcell and George Grant Elmslie as a home for the Purcell family in 1913. Contemporaries of Frank Lloyd Wright, Purcell and Elmslie were highly prolific practitioners

of the Prairie School style. The Lake Place house is acknowledged as a masterpiece of their domestic design work.

Tours of the home can be made by contacting the Visitor Information Center at the museum, 612-870-3131.



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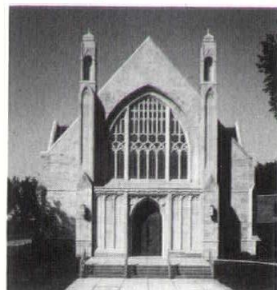
## ◀ Respectful Rehabilitation

**Walls and Molding: How to Care for Old and Historic Wood and Plaster** comes from the National Trust for Historic Preservation's series on Respectful Rehabilitation. Written for homeowners and others responsible for the care of buildings from 50 to 250 years old, this book details the characteristics of early wall treatments in America and defines appropriate strategies for their restoration. Following a brief introduction of historical stylings, the text describes in a concise and pragmatic manner, the techniques and materials available to the determined preservationist.

The book also includes checklists, a glossary of wall treatment terms, a guide to finding replacement features and official preservation guidelines followed nationwide.

*Walls and Molding: How to Care for Old and Historic Wood and Plaster*, ISBN 0-89133-155-7, 198 pages, 255 illustrations. \$16.95 paperback. The National Trust for Historic Preservation.

limestone and was cited for its contextually sensitive execution.



## Chambers Chapel Wins Masonry Award

Architects Keeler/Raynor and Associates (Iowa Architect, Spring 1990) has been selected as recipient of the Excellence in Masonry Design awarded by the Nebraska Masonry Institute for their Chambers Chapel in Boystown, Nebraska. The building features an exquisitely crafted veneer of Indiana



## ▲ Corncribs: In History, Folklife, and Architecture

Featuring 192 photographs and drawings, *Corncribs* offers a multifaceted history of ear-corn storage in North America from the time of ancient Indian cultures through European colonization to the mid-20th century. It emphasizes America — especially America of the last 100 years, where this once common but now vanishing agricultural landmark mirrored steady technological, social, economic, and architectural advancement in agriculture as well as regional and personal diversity of farmers.

Information acquired from diaries, correspondence, and artifacts along with recollections of farmers and other individuals enhance descriptions and the author's, Keith E. Roe, personal remembrances involving corncrib construction in the rural Midwest.

1988, 116 pp., 11 x 8½, illus., hardcover, #0364-0, \$28.95  
Iowa State University Press

ROGER SPEARS, AIA



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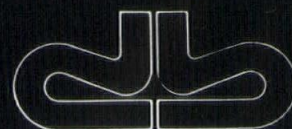
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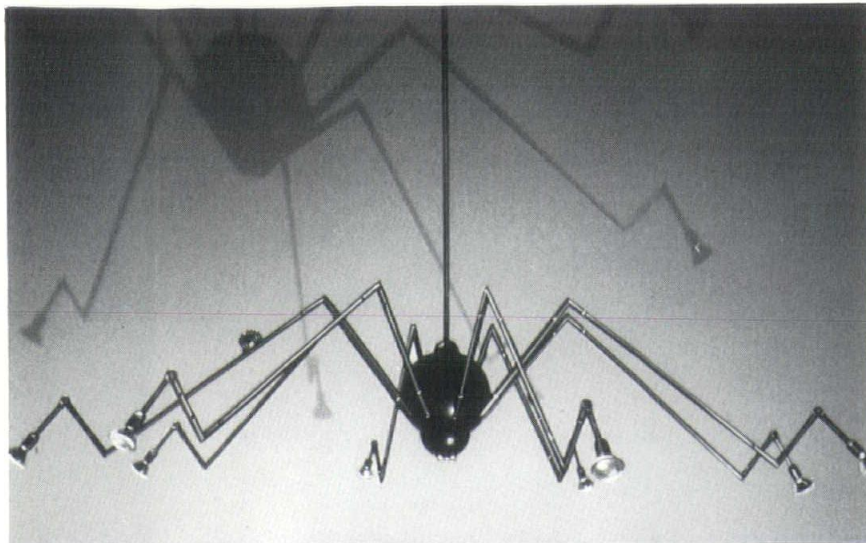
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Four low voltage lamps from WOKA LAMPS VIENNA are shown for your perusal:

A. The spider-type pendant is named Mini - designed by Walter Schmoegner in 1989.

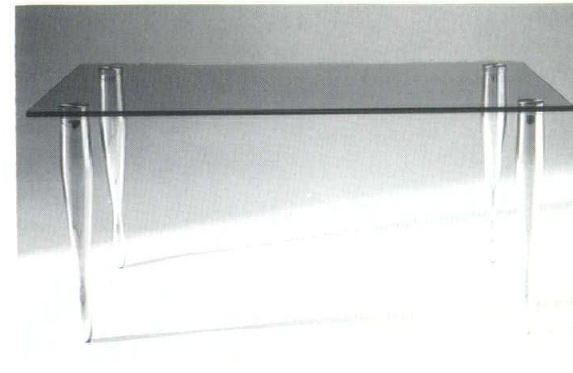
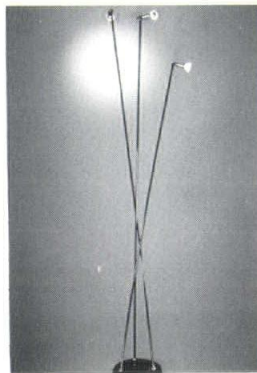
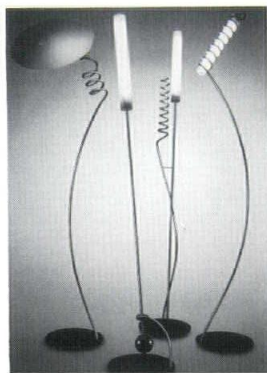
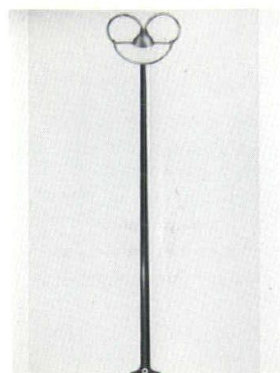
B. The floor lamp that looks like Mickey Mouse is entitled Palais - designed by Matteo Thun in 1989.

C. The springy designs were by Ulrich Hoereth in 1987 and go by the names Schwenk, Chinahut, Laser and Schilf.

D. The triple-stemmed floor lamp was designed by B.R.A.N.D. in 1989 and goes by the name of Mobile.

All are members of the Art Collection and are available from Modern Age in New York City.

Nantucket tables from Koch + Lowy feature slightly beveled glass tops in a variety of sizes with legs of polished aluminum (shown) or stained ash. Designed by David Ryan.



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Luce Plan offers a unique lighting fixture designed by Alberto Meda Paola Rizzatto from Milano. Suspended on thin steel cables, the pendant is flexible in orientation. Colored filters of

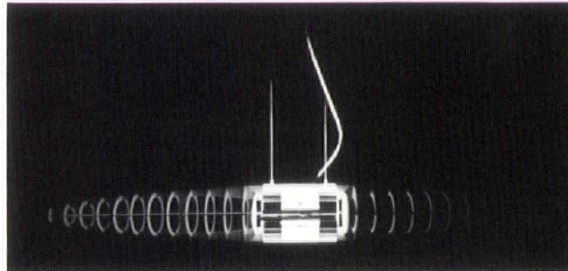
silk-screened polycarbonate permit flexibility in output. A 250 watt Halogen bulb is reflected by an elliptical envelope of aluminum-black or silver in color.

Italian architect Vico Magistretti is the designer of the Portovenere lounge seating collection being produced by Ateller International. Features include unique moveable headrest "wings" which can offer not only comfort but personal privacy. The group includes an armchair, ottoman, 2 & 3 seat sofas and are constructed of expanded polyurethane foam injected over a welded steel armature. Cushions are removeable and are zippered for cleaning.

WILLIAM ANDERSON, AIA

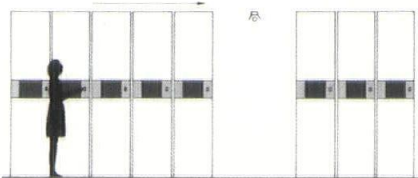


The Porsche Design Studio has created the award-winning "Jazz" for PAF. The lamp incorporates a luminous electronic dimmer (easy to see in the dark) with memory to duplicate a set intensity. A retractable cord keeps the pop-up design clean and allows easy transport. Exclusively through Koch + Lowy.

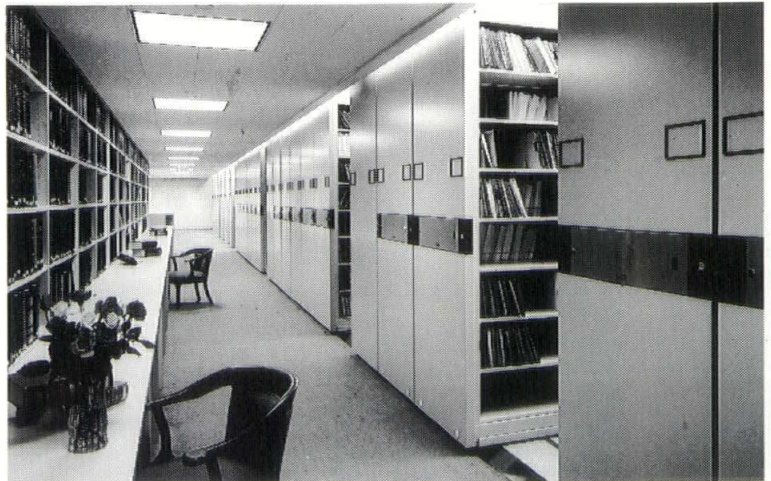


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# Iowa Architect

## 1991/1992 EDITORIAL CALENDAR

### SUMMER- INTERIOR DESIGN

*From bathrooms to boardrooms, this issue will feature the best and brightest of the world within.*

### FALL-1991 CONVENTION

*The Iowa Chapter, AIA is host to this year's Central States Region Convention. This issue will focus on a retrospective of 1978 and the 1978 Chapter Regional Convention. Included will be features on each of this year's jurors, internationally renowned architects who participated in the 1978 convention: Peter Eisenman, Michael Graves, Charles Gwathmey, and Robert Stern.*

### WINTER-MEGA CLIENTS

*This issue, which focuses on projects commissioned by institutional clients, will also delve into the inner workings of these large entities and gauge their impact on our built environment.*

### DIRECTORY

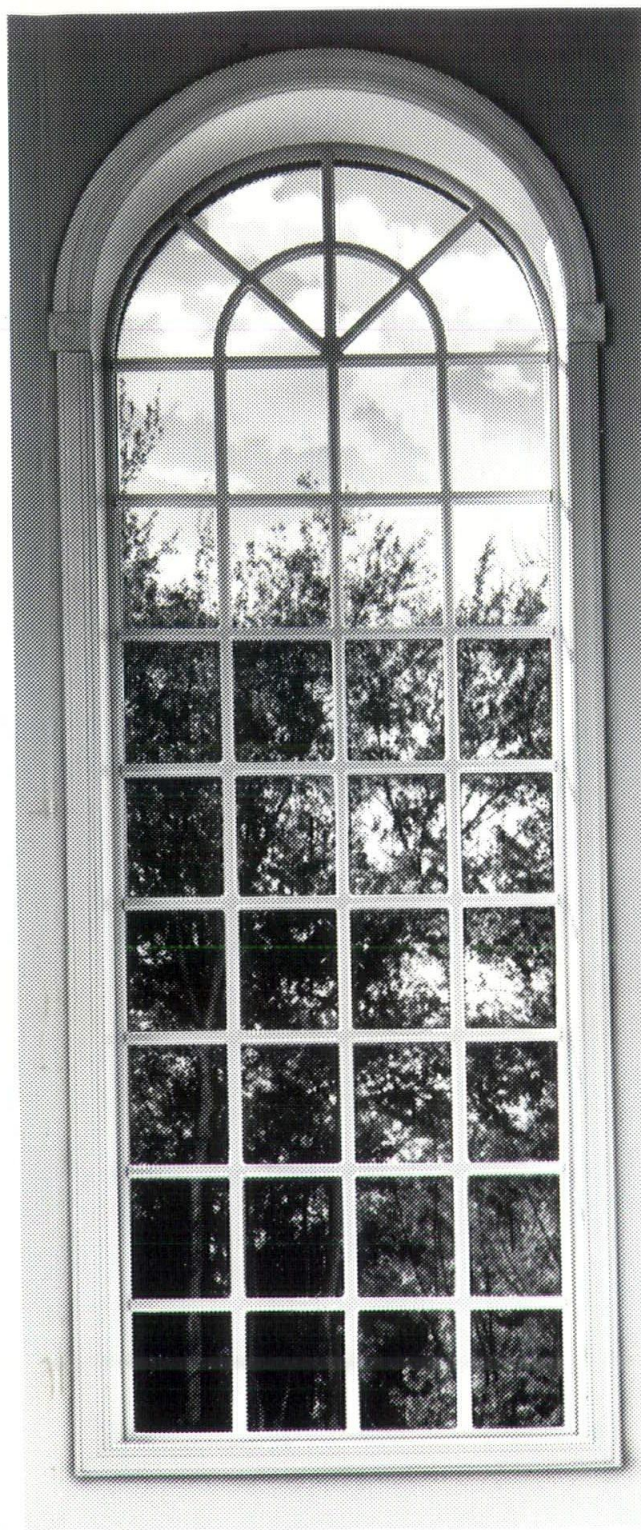
*In addition to membership and firm listings, the Directory also features a users guide to the work of the architect and an outline of services important to the public and profession.*

### SPRING-DESIGN AWARDS

*This Eighth Annual Review of Midwestern Architecture will present the Central States Region and Iowa Chapter, AIA's 1991 award winning projects.*

**The Iowa Architect is a quarterly publication of the American Institute of Architects, Iowa Chapter.**





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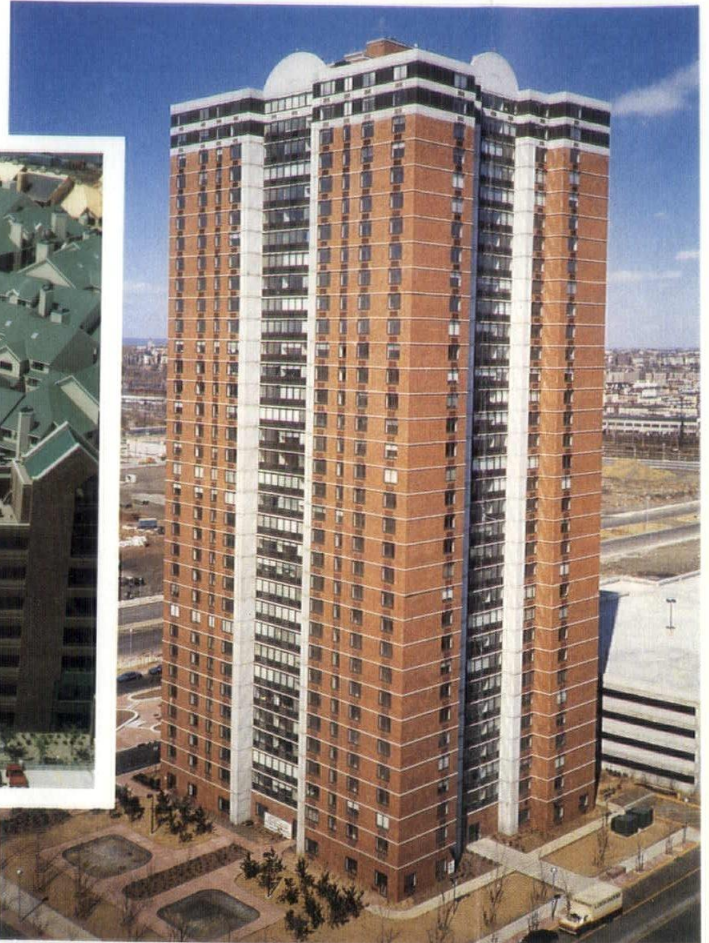
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